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THE NEW YORK DRAMATIC MIRROR

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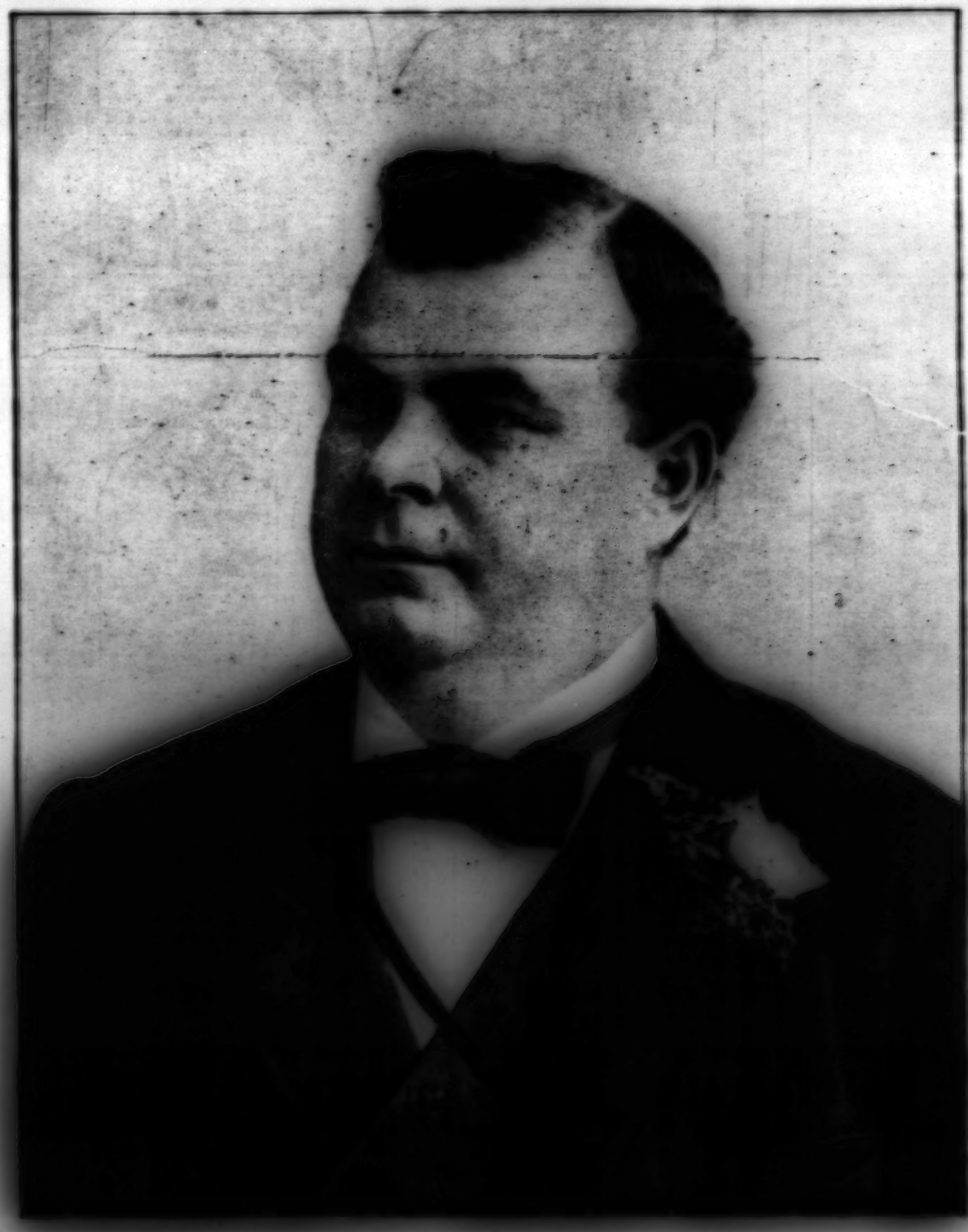

ODELL WILLIAMS.

THE ACTORS' FUND.

Thirteenth Annual Meeting in the Madison Square Theatre.

The Usual Anniversary Exercises Omitted—An Uncontested Election—The President's and Vice-President's Addresses, and the Annual Statistical Reports—The Finances and the Necrology of the Year—Professionals Present.

In the Madison Square Theatre, shortly after eleven o'clock last Tuesday morning, Vice-President Louis Aldrich called to order one hundred members of the Actors' Fund Association, and the thirteenth annual meeting of that body began. The attendance was not quite so large as usual. That was due, no doubt, to the facts that no contest was expected in the elections and that the usual interesting afternoon anniversary exercises were to be omitted.

Grouped about the vice-president on the stage were a number of the officers and trustees, including Edwin Knowles, Frank W. Sanger, Daniel Frohman, Joseph A. Shannon, F. F. Mackay, Harley Merry, Milton Nobles, and Joseph Wheelock.

The minutes of the last annual meeting, and of the special meeting of May 4, were read by the Secretary. They were both approved.

The next business in order was the reading of the Secretary's annual report by Mr. Frohman. It ran as follows:

EXECUTIVE'S ANNUAL REPORT.

DISBURSEMENTS.

Total expenditure, as per requisition.....	$19,200 18
Paid for relief, burials, physicians' expenses, medicines in different cities, care of and attendance in Actors' Fund Ark, Boothmere, etc.....	11,926 52
Rent of building.....	4,000 00
Office expenses, telephone, gas, fuel, ice, carriage, express, rent of vaults, safe, postage, postal service, etc.....	1,229 69
Salaries.....	2,360 00
Stenographer for meeting week.....	25 65
Printing, advertising, benefits, printing, stationery, etc.....	830 00
Secretary annual meeting.....	37 25
Floral tributes for burials.....	260 50
Actors' Relief Committee.....	300 00
Annual meeting Aldrich benefit—proceeds not yet in.....	250 00
Robert H. Gibbs, amending Constitution and By-Laws.....	125 25
Secretary.....	68 70
Charity Organization Society annual donation.....	10 00
Total.....	$24,200 18

RECEIPTS.

Balance cash on hand, June 6, 1893.....	$105 00
Benefit, City of New York.....	2,275 00
Legacy Thomas H. Gilroy.....	1,000 00
Antonio R. Terry.....	200 00
Interest on deposit, Bank of the Metropolis.....	175 68
Fund, John A. Cockrill.....	2,200 00
Rice and Barker's benefit.....	4,500 00
Anna C. H. Perry.....	1,500 00
Louis Aldrich.....	2,659 20
Interest life memberships, membership dues, money returned, etc.....	1,172 32
Aldrich 5 per cent. plan.....	850 65
Received, amount saved the plan from various charges.....	4,647 37
Benefit, Columbia Theatre, Chicago.....	1,433 65
Palmer's Theatre, New York.....	2,100 00
Star Theatre, New York.....	2,181 72
Bijou Theatre, Boston.....	1,871 00
Total.....	$30,312 15
Paid to Treasurer.....	$24,911 63
Balance cash on hand.....	400 52
	$30,312 15

"You have heard the annual report of the Secretary as read by him," said Mr. Aldrich. "If there is no objection it will take the usual course—which is to place it on file subject to the Auditing Committee to be appointed." The report was disposed of accordingly.

The Treasurer's report was next in order. When Mr. Sanger came forward to read it he was greeted with applause.

TREASURER'S ANNUAL REPORT.

RECEIPTS.

June 6, '93, cash balance on hand to June 5, '94.....	$105 00
Cash received from sundry:	
Interest on money invested.....	8,193 68
Donations: Antonio R. Terry, $200; Ike Hill, P. O. attys., $100; Harry Miner, $100; S. H. Gerhardt, $10; City of New York, $2,275.....	2,685 00
Jan. 2, "Aldrich" Chicago, $1,433 65; April 23, Star Theatre, N. Y., $2,181 72; April —, Bijou Theatre, $1,871 00; April —, Palmer's New York, $2,100	8,486 37
Two cents on free admissions.....	4,450 20
Twenty-five per cent. benefit plan.....	850 65
Dues, Rents, Life Memberships, Money returned, etc.....	2,172 57
	$26,293 62
	$26,235 62

DISBURSEMENTS.

Cash payments per requisitions.....	$24,200 18
Balance on hand.....	29,034 64
	$53,234 82
Cash balance on hand.....	$29,034 64
Cash on deposit Bank of Metropolis.....	4,587 25
Cash on deposit U. S. Trust Co.....	27,407 19
	$29,034 64

GENERAL STATEMENT.

June 6, '93, cash balance.....	$105 00
June 5, '94, cash on hand, $400 52.....	10 52
ASSETS.	
Cash balance.....	$29,034 64
Cash invested in bonds and mortgages.....	180,000 00
Cash balance Memorial Monument.....	10 52
Cash balance on deposit Fair account.....	752 40
Estimated value cash invested Evergreen Cemetery.....	24,750 00
	$234,547 56

[Signed] FRANK W. SANGER, Secretary.

The reading of the Treasurer's report was punctuated by applause, and it was ordered to be filed and examined by an auditing committee.

"I would suggest, Mr. Chairman," said Mr. Sanger, "that last year there was appointed an auditing committee consisting of Mr. Jarrett, Mr. Lovecraft and Mr. Watkins. I am very sorry to say that two of those gentlemen have since that time passed away, and my books have never been audited except by Mr. Jarrett, who is present to-day, and I think that the Committee that you are about to appoint ought to audit the books for last year as well as for this year. I should like this very much; and I should like it very much if they would get an expert accountant of some kind. (Applause and cries of "Good!") Even if you have to pay them a small amount, a reasonable amount, to go over the books, and testify or certify that they are correct. It is a very large amount of money, and it would be much more satisfactory to me if action of that kind were taken by the Association. (Applause).

"Ladies and gentlemen," said Mr. Aldrich, "you have heard what the Treasurer has said. I fully agree with him, as I see you do. I think an expert ought to examine the Treasurer's books." There was applause at this, and a voice cried: "All books; let all books be examined."

"When I say the Treasurer's I mean all books," said the Vice-President. "That of course includes the Secretary's books as well. I will appoint an auditing committee, and they will be instructed to at once engage an expert and with him go over all the books of the Actors' Fund of the United States of America. As Mr. Jarrett was on the Committee last year which did not audit, owing to the death of the other members, I should like him to act this year again.

Mr. Jarrett: "I am about to leave for Europe and shall not return, Mr. Chairman, for some months. So I wish you would appoint some one else. I am going to Europe almost immediately."

A member suggested that Mr. Jarrett should help the committee at the outset of its work.

The Chairman: "If Mr. Jarrett would only help the committee during this week, the work should be done at once and his cooperation would be very useful just then."

Mr. Jarrett: "All right, sir."

The Chairman: "I will appoint an actor, and I would like to appoint three representative men. I will appoint Mr. H. C. Jarrett, who is a business man, and Mr. W. Lloyd Brown, who I believe represents the musicians very well, and Mr. Mark Price, an actor. These gentlemen can engage an expert—in fact they are ordered to do so, as I think that is the expression of the meeting, to examine the books of the Actors' Fund of America. The next business will be the reading of the President's report. That, as you know, is usually done in the afternoon session, but as we have none to-day, Mr. Palmer has sent this here to be read at the regular business meeting. It is rather a lengthy document and I think a very interesting one. I would ask you, ladies and gentlemen, to give respectful attention to the words of your President which are to be read to you."

PRESIDENT PALMER'S ADDRESS.

Fellow Members: It is greatly to be regretted by all of us, I think, that we are to depart this year from our usual custom of having our Anniversary exercises, on the afternoon of this day, and of thus giving them more formality and more importance than can possibly attach to them when we mix them up with our business proceedings.

For my own part, I had always hoped that this custom, so pleasantly inaugurated in 1888 and so successfully pursued ever since, would never be deviated from; but circumstances combined this year to make it seem to the trustees the wisest plan to confine all our proceedings to this morning's business meeting. I sincerely hope, for the sake both of our Association and of the members of our profession at large, that in the future no similar circumstances will occur; or, if they do, that they will not be allowed to bring about a like result.

The year's work of your trustees, fellow-members of the Actors' Fund Association, has ended, and we are now to render to you an account of our stewardship. The year 1893-94 will pass into the annals of our Fund as one of great activity and of much anxious care and thought for all of those who have been and are actively engaged in gathering together the means for carrying on its work and in dispensing the same.

The Actors' Relief Fund.

The terrible wave of business depression which has swept over our country has brought great misery and want to many members of the dramatic profession, and it has not only made our task in soliciting and collecting money very hard, but it has largely increased the volume of our work among the Fund's beneficiaries; for, in addition to the care of the sick, we have been obliged to take an active part in caring for those of our brethren and sisters, who, though not disabled by sickness, were still helpless, lacking in most instances even the barest necessities of life.

For the relief of these unfortunates a special fund, amounting to $9,620 55, was raised by subscriptions contributed by our profession through THE DRAMATIC MIRROR, and by benefit performances given at various New York theatres; and this money was disbursed by a committee composed of our own Executive Committee and of members of the Edwin Forrest Lodge Actors' Order of Friendship.

This committee closed its labors on the 5th day of April, having afforded relief to 327 actors and actresses and having paid out $8,158 56. The balance then remaining in its hands, amounting to $1,550 59, was turned into the hands of our regular Executive Committee, where it remains a separate and independent fund devoted to the relief of those members of our profession who, though in bodily health, find themselves in most desperate straits, until the coming of the new dramatic season when it is to be hoped that improvement in the general business of our country will bring to members of the theatrical profession now distressed the prosperity of the past.

Growing Demands on the Fund.

I can conceive how such a separate Relief Fund might be made permanent, to be zealously guarded with the utmost care and discrimination, and so do great good, and with limitations I should favor it. Indeed, I last year suggested that the time might come when we should be obliged to establish it. But we should be careful not to undertake more than we can accomplish, and the two main objects to which our Fund is devoted—namely, caring for the indigent sick and burying the indigent dead—have already grown to such proportions that they tax our present resources to their utmost capacity.

In my last address I startled you by saying that the number of the people of this class to whom we had extended help had increased from 500 in 1892 to 695 in 1893. This year I have to report a still larger increase—from the 695 of 1893 the number has grown to 903 in 1894. In view of these significant figures we may well determine to be very cautious in laying out for ourselves new tasks or in incurring new obligations. The long list of beneficiaries includes 703 actors and actresses of the dramatic, operatic and variety stage, 58 managers, business managers and agents, 26 dancers, 11 circus performers, 8 minstrels, 3 stage managers, 2 dramatists, 40 musicians, 5 magicians, 10 machinists, 21 museum performers, 3 scenic artists, and 21 of all other classes.

The number of burials for which the Fund has paid during the year is 92. Of these 49 were in New York, 7 Boston, 3 Chicago, 2 Baltimore, 6 Brooklyn, 1 Asheville, N.C.; in San Francisco, 4; Buffalo, 1; Los Angeles, 1; Albany, 1; Bayonne, N. J., 1; Philadelphia, 5; Denver, 1; Atlantic City, N. J., 1; Rochester, N. Y., 2; Lowell, Mass., 2; Somerville, N. J., 1; Quincy, Ill., 1; Saratoga Springs, N.Y., 1; Hoboken, N. J., 1; Norfolk, Va., 1.

Our expenditure during the fiscal year ending June, 1894, for relief, burials, medicines, etc., etc., were $11,926 52, which exceeds by $3,000 the expenditure of the preceding year, or of any year in our history.

The total amount of money thus dispensed by us since the Association was founded in the year 1882 is $56,700.01, and the total amount paid into our treasury is about half a million of dollars. The total number of persons to whom we have afforded relief is 4,669, and the total number to whom we have given burial is 776.

A Gratifying and Wonderful Work.

It seems to me that we may well contemplate this summary of our work with wonder and with gratification; that we should have been able to gather together this vast sum of money and to dispense so much of it without a serious jar and even without undue friction is, I think, an incident almost unparalleled in the history of charitable organizations. Who among us, twelve years ago, would have dared hope that our Association, undeformed, and dependent wholly for its life on the good-will and the generosity of a profession not supposed to be very steadfast in its purposes, would ever struggle into permanency? Let us, dear friends, while we rejoice in the history of these years, receive from it also an inspiration and a higher courage for the fulfilment of those duties which lie before us.

The number of physicians doing volunteer work for the Fund remains the same as last year. The record of those located in New York and Brooklyn shows that they have made since last June a total of 4,266 free visits to our beneficiaries.

Financial Condition of the Fund.

But while it is true, as I have stated, that we may well rejoice over what we have accomplished in the past twelve years, I am sorry to have to call your attention to the disagreeable fact revealed in the Treasurer's report, namely, that we have made no advance during the year just closing in the amount of our accumulations. His statement shows our assets to be $234,547 56, as against $230,325 17 last year, which includes the value of our cemetery lots.

It will thus be seen that not only have we been unable to add anything whatever to our invested funds, but that the Association is poorer than it was one year ago by a considerable amount. To reiterate this painful and mortifying fact perhaps does no good, but still I consider it my duty once more to place it before you. A year ago, to an audience composed entirely of members of our profession, and sufficiently large to fill Palmer's Theatre, I repeated very nearly the same thing, and accompanied the statement by as urgent an appeal as I was capable of making for the cooperation and help of those present in an effort to sustain the finances of the Association, and to place them, if possible, on a permanently independent basis.

To that appeal there has been little or no practical response. It seems to be taken as a matter of course that these appeals have to be made on these annual occasions—that they form part of the programme—and that once having been uttered from the stage and respectfully listened to by the audience—perhaps in some instances generously applauded also—they are to be laid aside quietly for another year to be brought out again when the June meeting comes around for their accustomed respectfully indifferent treatment by those to whom they are addressed. It seems to be further believed that, somehow or other, the money needed for the work of the Fund will be raised by the efforts of a few who are deeply interested in its work, and that it is no part of the business of the great mass of the profession to have any hand in it or to feel any anxiety concerning its success or failure—at any rate none sufficiently strong to lead to effort on their part.

Indifference a Stumbling Block.

Indeed, my friends, the great stumbling block in the pathway of our Fund is the indifference, or (perhaps I should say) the inattention of the members of the profession to its necessities. That the Fund is a good thing they are all ready to admit, especially when they have an opportunity to note its workings in connection with cases in which they are personally interested; but how many of those who recommend to our Executive Committee the applicants for relief do you suppose take even the pains to keep their membership in the Association? Not, I am assured, more than ten per cent. The membership has gone down disgracefully this year, until the number of those who actually pay dues is smaller than it has ever been in the history of the Association.

Of great importance is the little sum of two dollars a year, which constitutes our membership fee, to any of the thousands of well-to-do actors and actresses in our land? Many of them throw away an hundred times that sum on trifles in the course of a theatrical season. Yet it is a fact that the great majority of even those few whose names appear on our rolls as in good standing, are the poorer members of our profession, and that the prosperous actors—the well paid members of the great stock companies and those who support successful stars—are not enrolled with us at all. "Ah!" some one says, "but their attention has not been called to the fact—they only need to have their memories jogged by personal interview to make them do their duty." Doubtless this is to a measure true; but why should they need to have their memories jogged in this way to keep them faithful to a cause which ought to be regarded as sacred by every man and woman in the dramatic profession of America?

What I complain of is not unwillingness or lack of generosity—these are qualities unknown to the members of our profession—but of inattention and an utter absence of that sense of obligation towards our charity which, if possessed, would lead to an active, unceasing interest in its work. I hope I shall not be considered as scolding, or as harping too much on one subject, or as assuming to dictate to the members of my profession what they shall or shall not do. But "out of the fullness of the heart the mouth speaketh," and my heart is, and will ever be so long as life lasts, full of the work of this noble Fund. Together with those who have been associated with me in its administration for so many years, I watch with the most jealous interest its progress or its retrogression. And when I am forced to observe, as I have been for the past two years, that while the demands upon it grow day by day and month by month and year by year, there is no growth in its resources, but rather a decline, and no more active interest in its well-being on the part of our great profession, but rather a less active one, I feel it my duty, on every public occasion, to urge, to plead, to beg, and even to reproach in the hope that at least the earnest interest of our professional brethren and sisters in our work may once more be aroused, and thus one of the causes of our temporary check may be removed.

Receipts and Expenses.

The total receipts of the year from all sources amount to $38,912.63, the total expenditures reach the unprecedented sum of $24,200.18. The receipts were derived from the following sources: The city appropriation from theatrical licenses $22,875; interest on mortgages, $8,550; donations $4,200, tax collected in various theatres on complimentary tickets $2,627 35; rents collected $2,639 25; percentages on benefits given to other objects $850.65. During the year we have had four benefits of our own, one in Chicago, one in Boston and two in New York. The Chicago benefit yielded $2,012.65; the Boston benefit $2,870.50 and the two New York benefits $7,181 50 making the total of $12,066.65. Last year, it will be remembered, we had no benefits and the amount derived from this source this year is therefore a distinct gain. For this gain we are largely indebted to the indefatigable and always well directed efforts of the Chairman of our benefit Committee, Daniel Frohman.

The system of levying a tax upon complimentary tickets has worked admirably in the theatres where it has been tried. The following theatres have adopted the system and have carried it out with more or less faithfulness:

Tony Pastor's Theatre, Bijou Theatre, Fourteenth Street Theatre, Fifth Avenue Theatre, Miner's People's Theatre, Garden Theatre, and Palmer's Theatre of New York city.

Amphion Theatre and Columbia Theatre, Brooklyn.

Boston Theatre, Park Theatre, Columbia Theatre, Hollis Street Theatre, Grand Opera House and Boston Museum, Boston.

Gilmore's Auditorium, National Theatre, Pompanch's Theatre, Carncross' Minstrel Hall, and the Walnut and Park Theatres, Philadelphia.

As well as Mr. Hayman's theatres, consisting of the Columbia Theatre, Chicago; Baldwin Theatre, San Francisco, and the Marquam Opera House, Portland, Oregon.

Magnificent Possibilities.

As will be noticed the returns from even these few theatres aggregate three-fourths as much as the sums received from all our benefits. It is as certain as anything in human affairs can be that should the managers of the United States come to be of a like mind with the managers of the above theatres on this subject, and do each year what they have this year done, a sum of money would speedily be gathered which would not only lift the Actors' Fund beyond all possibility of financial embarrassment, but would enable it to endow collateral institutions for the benefit of the dramatic profession the like of which have never been seen or dreamed of in any country of the world.

A veritable mine of wealth for our great charity lies in this system almost untouched. It only needs the disposition to work it and the willingness to have it worked in order to make it produce the most wonderful results. I confess that the opposition which it has met with from many of my fellow managers during the past year, and the indifference with which it is treated by others are great discouragements, and seem to indicate only too plainly that it is not to be generally adopted, and that we shall never reap the great results from it which are possible, and which we at one time confidently expected. My sincere hope is that at least those managers who have consented to try the plan and who have found it on the whole productive of good results will persist in it. It is perhaps hardly necessary for me to reiterate that I am so satisfied with its workings in my own theatres, and I derive so much satisfaction in handing over to our treasury monthly, the results flowing from it, that it will never be abandoned by me.

The Aldrich Percentage Plan.

Another system of raising money for our use has been devised since our last meeting, and has in several instances worked well. I refer to the system known as the Aldrich Percentage Plan which exacts twenty-five per cent. of the profits of benefits given for other objects than our own, where actors and actresses volunteer their services.

The amount of money it has yielded is considerable, but by no means what it would be if the plan had been strictly carried out by all.

Something like 1200 pledges were given by actors and actresses not to act in benefits, and by managers not to permit benefits to be given unless the Actors' Fund should receive twenty-five per cent. of the profits derived from the same. These are all on file in our office. Yet so difficult does it seem to be for us to put our own charity before all others, that these pledges have been violated or evaded, or have been begged off from, in more instances than they have been kept. There is no doubt, could this system be carried out to its fullest extent, that it would yield an immense amount of money to our treasury; but it is likely, I fear, to meet with so many assailants from so many sources not of the deadly-open-opposition kind, but of the appealing, begging off, "make an exception in one case," kind, that the returns it will make to our treasury will continue to be small.

Doubts for the Future.

This short review of our financial position, revealing, as it does, the partial failure of some of our schemes for raising money and of the very limited success of others, naturally suggests to us doubts concerning the support of the Fund in the future. I hope these doubts will not be too lightly put on one side nor that too great reliance will be placed upon that uniform "good luck" which has been our attendant almost from the start. Let those especially who do not feel that they can approve of, or adopt either of these methods which we have been discussing, and which some of us have been earnestly advocating, show an increased earnestness in raising money for us through means of which they fully approve.

Money we must have, and more of it. It can only be got by earnest effort on the part of manager and actor. Shall we not, each working in his own way, resolve that during the year to come we will expend more earnest effort on behalf of the Actors' Fund, so that at our next meeting we may be able to report that not only our necessary outlays have been contributed to our treasury, but that we also have been able to add something to our permanently invested moneys?

The Membership.

The number of annual members on our list at the end of our fiscal year was 666, the smallest membership that we have had to report for many years in the history of the Fund. The number of life members that have been added during the year is four. The list was depleted since our last report by the deaths of R. M. Hooley, Charles P. Palmer, C. W. Thomas, and Annie Pixley. No honorary members have been elected during the year.

Changes in the Laws of the Fund.

A special meeting of the Association was called by resolution passed at the annual meeting to be held early in May for the purpose of passing By-Laws which should conform to the new Act of Incorporation enacted by the Legislature of 1893. This meeting was held in this place, but resulted simply in a postponement of any action in the matter, that can be being determined upon under the advice of the counsel to the Fund.

Certain formalities attached themselves to the legislation of 1894 which, in the opinion of our counsel, must be rectified before any further changes can be made in our governing laws. I may remark that the sole end and aim of the Association, in seeking a change in its fundamental law, is to ensure for itself a conservative and safe government for all time to come. These delays, vexatious (unnecessary as they may appear), will doubtless result in good, for they will give time for a full discussion and the rectification of those false ideas which are apt to attach themselves to hurried legislation. Meanwhile, the laws under which we are acting are ample for our government and amply secure us against any radicalism in the administration of the fund's affairs.

Orphanage and Stage Children.

No action has been taken during the year relative to an Orphanage, beyond the reference to a Committee of the Board of Trustees of a proposal to make a separate and distinct Fund of the moneys contributed originally for this purpose. This would seem to be the least that can be done under the circumstances, and probably in view of our other great responsibilities, it is all that should be done at present. The subject of a repeal of the present barbarous laws relative to stage children, which was referred to in last year's address, was not brought forward during the year for discussion, or action by the Legislature of the State.

Obligations and Requisites.

As has been stated before, the amount appropriated to our use by the Board of Estimate and Apportionment out of the theatrical licenses was $22,875, a slight decrease over last year's appropriation. In addition to this, we have received a donation from Antonio Terry of $200, a like amount having been contributed by him so generously annually for many years past. Also $2,000 through Mayor Gilroy from the Fund created by the general benefit to the charities of New York city at the Metropolitan Opera House.

By the will of our dear friend, Edwin Booth, we are to receive from his estate the sum of $5,000. It has not yet been paid into our treasury, and does not therefore appear as a part of the assets of the Association in our current statement.

A Tribute to the Dead.

The roll of prominent members of our Association who have passed away from earthly life has been largely added to during the year now closing. Foremost among those whom I shall mention is our dear friend Charles W. Thomas, for many years our able and faithful Secretary, and, from his first

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INVITES OFFERS FOR THIS SUMMER AND 1894-95.

Address NEW YORK DRAMATIC MIRROR.

entry into our profession up to the hour of his death, always an advocate of our Fund and its earnest supporter. Mr. Thomas was a man who had developed extraordinary ability in his chosen calling, and one to whom the future seemed to hold out the brightest hopes. Very few men in our profession so young as he had ever attained either the position or the universal love and respect which Mr. Thomas enjoyed. He had a brave and gentle nature, and that was never more manifested than in the fortitude and the patience with which he bore the ravages of the dread disease which attacked him in the midst of great financial prosperity and of much happiness, and hurried him ruthlessly to his doom. Those of us who were associated with him in the official work of the Actors' Fund will ever cherish him in our memories as a dear companion—as a sincere and upright man, and as one of those to whom our great charity owes, and will ever owe, a deep debt of gratitude.

Mr. Harry McGennen was, almost from the foundation of our Association, its Corresponding Secretary and its representative in the city of Boston. His interest in our work began with our beginning and never ceased until interest for him in all earthly things went out forever. Of all the managers of his city he was always the foremost in promoting our cause. Among the few legacies ever bequeathed to the Fund the first one (the Morlacchi legacy) was given us directly through his influence, and it is a fact, I believe, that, up to the time of his death not a single benefit was ever given in our behalf in the city of Boston which he did not inaugurate and actively manage. Of his rare personal qualities I need not speak to this company, many of them have known him and loved him for a quarter of a century. His loss is one which, as members of the dramatic profession and especially as workers in the cause of professional charity, we shall always deeply deplore.

Mr. H. E. Hooley was at various times a director of our Fund, and always its willing friend. One of the oldest and most widely known of our managerial guild, he was everywhere respected and beloved, and there is no one, I am sure, among the older members of our profession who has not had an opportunity to observe and to admire his uprightness of character, his tenderness of heart and his sunshiny, genial nature. The city which he loved so well and the profession in whose ranks he served for so many years will not easily fill the place made vacant by his death.

Among the most sincere, the most disinterested, and the most untiring friends of our cause was Harry J. Watkins, whose sudden death in the early days of last Spring shocked not only his immediate circle of friends but also our entire community. This veteran actor had not lived long enough to have his fervent admiration for his chosen profession wane or his devotion to any movement for the benefit of its members slacken. As he was, when he first joined our ranks, so he was on the very day of his death, enthusiastic and energetic in the work of the Fund and full of faith in its great and lasting usefulness. In the years 1886, 1887, and 1888 he was a member of the Board of Trustees, and those of us who served with him during those years will not soon forget the faithful zeal with which he discharged every duty assigned him. No meeting of the Association before this one has ever been held, I believe, from which he was absent, and no vote of the members was ever taken in which he did not participate. The thought that this honest, earnest and faithful man will never more take a part in our deliberations, is to me one of the saddest reflections of this day and this hour.

Thus, dear friends, the list of our departed associates slowly but surely lengthens. A few more years, at the most, can elapse before even those who are most active and energetic in the prosecution of the great work of this Association, must lay it down or pass it into the hands of others. This thought, it seems, to me, should press upon us with irresistible force, the necessity for renewed and increased energy in the performance of our self imposed, but none the less imperative duties. While there is yet day let us work. While we have the strength and the opportunity, let us place our Fund on a sure and lasting basis, so that, when we can no longer uphold it with our hands, it may remain, a refuge and a never-failing comfort for the needy of our Guild during all the years that are to come.

The President's report was greeted with loud applause, especially the passages in reference to the results of the ten-cent tax plan and the mention of the name of Edwin Booth in connection with the bequest which he made to the Fund.

THE VICE-PRESIDENT'S ADDRESS.

The Vice-President then read the following brief address:

LADIES AND GENTLEMEN.—This report came in last Saturday's European mail assuring us that though the ocean separates our President from the Actors' Fund, his time and his earnest labor are given to this great charity just as it has been from the inception of its work until now; and we may be sure that to-day, though far away, the thoughts and wishes of President Palmer are with this meeting.

I shall indulge in no panegyric of our president. His unselfish service is known to every one who has ever taken any real interest in this Association. For when the Actors' Fund is spoken of, the name of A. M. Palmer is inseparably connected with what is said.

And when the day comes when he like those who have gone before must pass away (a day that I trust is very distant) his memory will be held in grateful remembrance as long as the Actors' Fund exists.

As a member whose leisure has enabled him to be closer to the work of the Fund than many others I have seen how the duties connected therewith have more than quadrupled in the last few years, and it is a matter of astonishment to see how cheerfully the theatrical managers on this board give their valuable time to its never ceasing demands.

Think, fellow-members, how these manager officers often neglect their own business for ours. Mr. Edwin Knowles with two theatres way cross the river in Brooklyn, Mr. Sanger with the care of the largest amusement building in America, and other business to attend to; Mr. Miner with two theatres on Broadway, and a whole lot more to occupy his time; Mr. Pastor, local manager as well as actor, yet all these men and the others on the Board are ever ready to respond to the call of duty to the Actors' Fund of the United States of America.

As an actor and member of this Association I feel that we all owe them our heartfelt thanks, and I think I should be remiss in my duty here if I did not speak of this as I feel.

I must detain you from the rest of the business but a moment longer to explain the present status of the separate relief fund, for I had the honor to be chairman of the committee entrusted with its disbursement, as well as being chairman of the Executive Committee of the Actors' Fund, who now have it in charge.

The balance of $2,534.39, as you have heard, was placed in the hands of our Executive Committee.

But it was thought best by them to have a separate Treasurer take charge of this money and Mr. H. C. Miner was elected to fill that office. Since April 6 we have held eight meetings for the assistance of worthy applicants and have donated to their relief $595.50 leaving a balance of $926.09 and this amount, with careful nursing, we trust will be the means of relieving all cases of absolute distressful poverty till the coming of these better times in September at the opening of the new theatrical season.

Mr. Aldrich' address was liberally applauded.

"Ladies and gentleman," said the Vice-President, "I believe the next business in order is the election of a full board of twenty-one trustees. I believe the custom is first to hear from the Nominating Committee. There was a Nominating Committee appointed by the Executive Committee, and Mr. Cotter, who is chairman of that committee, will read his report.

THE ELECTION.

Mr. Cotter rose and presented the following report:

NEW YORK, May 14, 1894.

To the Members and Executive Committee of the Actors' Fund of America:

The committee appointed at a regular stated meeting, held at the Actors' Fund room on May 10, 1894, to nominate twenty one trustees to serve from one to three years respectively, respectfully submit the following candidates, whom they have selected as the most desirable from many names:

Albert M. Palmer,	Charles Frohman,
Louis Aldrich,	J. Wesley Rosenquest,
Edwin Knowles,	Harrison Grey Fiske,
Frank W. Sanger,	Harley Merry,
Daniel Frohman,	Al. Hayman,
Antonio Pastor,	Charles Hoyt,
Henry C. Miner,	Eugene Tompkins,
William E. Sinn,	Milton Nobles,
Joseph W. Shannon,	Joseph W. Wheelock,
M. W. Hanley,	De Wolf Hopper.

Frank Mordaunt.

This report was signed by all the members of the committee.

"The next business is to proceed with the election," said the Vice President. "The first thing in order then is to appoint judges and tellers. That is a duty that has been exercised by the President, and, as acting President, I suppose I should do the same; at the same time, if any lady or gentleman desires to act as judge or teller, they will be appointed. I have some names here—I glanced around and picked out the names of some gentlemen, who I think, would perhaps act cheerfully as judges and tellers—and if there is no objection I will appoint the Committee in that way. There being no objection, I will name as judges: J. J. Ritchie, chairman; Leon J. Vincent, William Davidge and Palmer Collins. As tellers: F. H. Kendrie, Adolph Jackson, George Samms and William Morton.

These gentlemen, at the request of the Vice President, answered to their names and signified that they were willing to act.

THE VICE-PRESIDENT: "LADIES AND GENTLEMEN.—You understand you are electing twenty-one trustees, the term of whose services will be settled when they meet together, the Act of Incorporation saying that they shall divide themselves at their first meeting into three classes: seven to serve for three years, seven for two, and seven for one. This is the last time that twenty-one trustees will be elected; hereafter, seven will be elected each year, for you can see seven will go out of office each year. You are simply to vote now for twenty one trustees, which is an entire board. The tellers will come forward accompanied by the judges and will pass the boxes around in order that every lady and gentleman may vote."

The judges and tellers then passed among the members and collected their ballots, by Mr. Aldrich's direction one judge and one teller accompanying each box. When the ballots had been collected the judges and tellers assembled in front of the stage and the Vice-President then asked: "Has every lady and gentleman voted that desires to? Is there any one who has not voted, present, and who now desires to vote? If not, I shall declare the polls closed."

There being no response, the Chairman declared the polls closed. The judges and tellers then retired to count the ballots and make up the result of the vote.

ENTERTAINING SUGGESTIONS.

THE VICE-PRESIDENT:—"While the judges and tellers are counting and ascertaining the vote, we are ready to hear anything in the way of general business or for the good of the Actors' Fund of the United States of America."

FRANK G. COTTER:—"Mr. President: During the session of the Legislature of the State of New York that immediately preceded the session just closed, there was a very radical change made in our organic law, which deprived the members of the Actors' Fund of voting for their own officers. This right, taken from the body of the Fund, was passed over to the trustees. I am well aware of the fact, Mr. President, that we were summoned to a special meeting to go through the farce of accepting or ratifying this amendment. I say farce, Mr. President, and I assure you I use the term advisedly, because no matter what action that meeting had taken, the law that was on the books had been enacted by the Legislature of the State, and it would have remained just the same. Well, sir, that meeting very wisely resolved to make a virtue of necessity and accept that which they were powerless to reject. Now, sir, I submit to you, and to this meeting, that the members of the Actors' Fund need no intermediaries in the election of their officers. They are people of good judgment and experience, and abundantly able to speak for themselves. Whatever they undertake, they start intelligently, carry forward energetically, and complete successfully. I could refer to many meritorious acts which they have done, but, sir, it is not necessary, they have already been recounted in our President's address. And, sir, in the face of these indisputable proofs of our energy and devotion to our cause, we are told that we can not be trusted to make proper discrimination in the choice of our officers. (Cries of "hear! hear!" and applause.) Why, sir, should we submit to the belittlement of asking others to say for us that which we can say equally well, and perhaps very much better for ourselves? (Applause.) Who will question our integrity, Mr. President, when we demand that the rights which have been taken from us should again be restored? Should we be debarred from the privilege of saying to an officer who has been loyal to his trust: "Well done thou good and faithful servant?" Shall we be denied the privilege of complimenting that officer by personally and individually electing him a son to the office? Why Mr. President such a course as that would seem to me like "taxation without representation." No, Mr. President, let the members of the Actors' Fund speak for themselves, and I assure you they will speak with no uncertain voice. In behalf of the many members of this Fund, and to the end that those rights of which they have been deprived should be restored, I beg leave to offer the following resolution:

Resolved: That our President be directed to appoint a Committee of three members, of which number two only shall be members of the Board of Trustees, whose duty shall be to make an appeal to the Legislature of the State of New York during its next session, for such changes in our organic law as are necessary to restore the Actor's Fund of America their dearly cherished right of electing all their officers. The expenses of the said Committee to be paid by the Treasurer of the Fund.

"I offer that for the action of the meeting." (Loud applause.)

THE VICE-PRESIDENT: "Fellow members, you have heard the resolution offered by Mr. Frank G. Cotter. What is your pleasure?"

A MEMBER: "I second it."

THE VICE-PRESIDENT: "The first thing to be done is to move that it be passed. Such a motion has not yet been made, but if some one will make such a motion that Mr. Cotter's resolution be adopted, then it will come duly before the meeting."

MR. PRYOR: "I move that the resolution presented by Mr. Cotter be adopted."

The motion was duly seconded.

MR. KNOWLES: "Mr. Chairman, Mr. Cotter makes a peculiar assertion, an assertion that a committee properly appointed by the Actors' Fund or by its President has made a report that is a farce. Well, now, brother members, this committee was appointed by your President for the purpose of revising not only the clauses in your constitution or charter, but the clauses in your by-laws. That committee had their meeting. The committee was composed of Mr. Frohman, Mr. Hayman, Mr. Aldrich, our acting President and myself. Mr. Aldrich was absent from the city much of the time, so that the work of the committe devolved upon the remaining three members. We had many meetings, and for business purposes we thought well of the fact that the officers should be elected by the Board of Trustees like other organizations. We did not wish to take from the members of this association any of the prerogatives. We were looking to the welfare of this Fund only. We had no axes to grind. Many of you know me, have known me for years; I have been on this Board for eight years I think. I have endeavored to work in all that time for the interests of this Fund and this Fund only. I felt, with my brothers on the Committee, that it was a good move, that the officers of this Fund should be elected from the members of the Board of Trustees and that every year you should elect seven of that Board. Should those officers prove unworthy you could in two years elect fourteen trustees which would turn out the old officers. It is entirely business; a purely business movement; and was so thought by Mr. Hayman, Mr. Frohman and myself. Mr. Aldrich I believe disagreed with the committee but I certainly think that if a member of the committee disagreed he should have been there to have taken action with his brother members, and at that time voted for or against such action as it took place. I have nothing to reproach myself with in this matter. I am certainly willing to do what any member of the Association wants me to do, for I am working for this Fund, and when I work for this Fund I work for every member in the Association. I give my time to it. I am glad that I have, for the past eight years. I have been happy in doing so. But I do not wish to be blamed in this matter. I was one of a committee. I agreed with them and I agree with them to-day. I think it is the best plan for this Association that the election of its officers be left with the members of the Board of Trustees, because then, the officers are responsible to the members of the Board of Trustees. Otherwise, they might say to the other members, 'we are elected by the association. We do not propose to do as you say. We are four to your seventeen, but we govern you, you can't govern us?' That is the position, members of the Actors' Fund. If you allow the Board of Trustees to elect its own officers, those officers are then responsible to the members of the Board as well as to the members of the association at large." (Applause).

MR. SANGER: "Mr. President, may I ask whether these changes in the organic law were made by the Board of Trustees or by the members of the Actors' Fund association?"

THE VICE-PRESIDENT: "The question is very pertinent, Mr. Sanger. You are informed that there was a full meeting of the association which endorsed the action of this committee. I would state for myself that Mr. Knowles has told you I was an original member of that committee and I did not agree with the action taken. At the same time I cannot believe that Mr. Cotter or any member of this association would reflect for one moment upon the earnest desire of Mr. Knowles and the other members of the committee to do what they thought best. Mr. Knowles and the other members of that committee know that I do not agree with them. The reason I was absent was that owing to my professional engagements I could not be in New York city and I could not attend any meetings in New York city. I wish, however, to state that if you consider a moment it is not such a very important matter. The members of the Board of Trustees must choose their officers from among themselves. It would not do for any man to come down here and be an officer who is not a member of the Board. He would not have a vote. If a vital question came up in the Board of Trustees with regard to the disposal of moneys he would be in a very embarrassing position by not being a member of the Board. This association does not want to appoint officers who are not members of the Board. Now, as you are the starters of the whole thing you elect the members of the Board, surely you have a voice in saying who that Board shall be. I speak of Mr. Knowles as well as any one else, for we are somewhat useless appendages as officers, simply Vice-Presidents, doing nothing, every other member here has as much voting right and as many privileges as I in that capacity. But I have a different reason for wishing the members of this association to elect its own officers; I think it is we want to keep up the interest of the members. If I may be allowed to employ a slang phrase it serves to keep up the interest to have a little money at the election of officers. (Applause). That is my reason. But I can see no harm in Brother Knowles' action at all. In fact, it is the act of many representative bodies. The House of Representatives, the highest authority in the land, elects its speaker from among its members. You do not elect a speaker, they do. Now, remember, I am in favor of restoring to the members of the association the right to elect their officers, their president, two vice-presidents, treasurer and secretary. (Applause). But I am not in favor of any course which would reflect for one instant upon the motives of the members of that committee, or the manner in which their action was taken. It was perfectly legal and right, and Messrs. Knowles and the other members of the committee thought so, then they did it."

MR. COTTER.—"May I say a few words in reply, if all others have spoken on the subject?"

THE VICE PRESIDENT.—"You have the floor, Mr. Cotter."

MR. COTTER: "I have evidently been misconstrued by Mr. Knowles. I did not reflect upon the action of that Committee as farcical I reflected on the fact of the calling of the meeting to ratify and confirm that action as being farcical, because, as I said before, the meeting had no power to change the act of the Legislature and they could do nothing but accept. Now, in reply to Mr. Sanger, who made a very just inquiry, but he does not understand the question, I think, as fully as he should. I desire to say to Mr. Sanger that the consent of the members of this Fund was not asked until this amendment to our Act of Incorporation was passed. We were never consulted in the matter. We knew nothing of it until it was an accomplished fact. I mention that, sir, because we might almost call it a case of Phariseeism if it were not so. It is not exactly in this line that I say that this committee had not the power to do this. They were not justified in this course by any powers conferred upon the Board of Trustees or upon the Committee. There is nothing in the resolution appointing the Committee itself which provides for any amendment, or which gives the President of the Board of Trustees any more power to go before the Legislature of the State of New York and ask for an amendment to the Act of Incorporation than any member here has. It was a usurpation of power in that respect, which was not intended, was not justified, was not needed. The members of the Actors' Fund of America can be trusted to act for themselves. (Applause). Why should we delegate to the

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SOROSIS DISCUSSES THE THEATRE.

At a meeting of Sorosis last week, there was a discussion of the question "Could not endowed theatres be made as valuable educational factors as libraries or museums?"

Sophia Curtiss, Chairman of the Committee on Drama, said the question did not relate to the subsidizing of theatres by the government, but to theatres endowed as other institutions are. There is no denying the great educational power of the theatre. If only the best plays, the best settings, and the best actors were employed, the theatre would become one of the greatest of schools for object lessons. She thought that no one could sit for a whole evening and listen to anything without being influenced either for good or evil.

Ella Dietz Clymer assumed that an endowed theatre would be endowed for the purpose of producing masterpieces of dramatic art in the best possible manner. Managers, not being compelled to cater to the uneducated taste, could assume the position of moral teachers and reveal the dramatic art not in its degenerate phase as the merest amusement, but in its best estate. It is a mistake to think that art would become wearisome if it were made instructive. Man is a complex being, and the best art satisfies both the head and heart. Art should both rest the heart of a man and make him wiser and better fitted to bear the burdens of every-day life. An endowed theatre to enact Shakespeare, not being dependent upon the public, could present in an ideal manner a rounded whole, not making prominent one or two star parts to the detriment of the general perfection. Museums and libraries are useful to the scientists and men of letters, but the drama, which has been called the most complete and highest form of art, appeals to every one. No knowledge is so valuable as self-knowledge, and the dramatic art is the greatest means of attaining this. Endowed theatres could be made as valuable as educators as libraries and museums.

Mrs. Margaret W. Ravenhill said: "Sorosis grows iconoclastic. She first destroys all the lovely illusions of the small fry. 'Jack the Giant Killer,' 'Alice in Wonderland,' 'Little Red Riding Hood,' with one fell stroke are swept off in a wave of hard, cold, practical common sense. Now the club turns to children of a larger growth and says: 'You are having entirely too good a time, your pleasures are too engrossing. We propose to give you with your sweetmeats some good, wholesome Spring medicine. We will try to disguise it so you won't taste it.' I asked a successful business man his opinion on the question. His answer was: 'For heaven's sake, let up on the tasks. We are tired when we turn to the theatre for a moment of forgetfulness and relaxation. We want no problems to exercise our minds and brains on, but the froth and the bubble of the wine-bat lifts us for a moment above the stern realities we must face on the morrow.' In the time of the yellow fever in New Orleans the theatres were packed every evening. Even the ministers advised the people to seek there some light amusement as an antidote to the horrors that surrounded them. Sorosis says 'Life is a monotonous grind, and, although you may rush away like the children to find moments of its hard conditions in the light and frivolous drama, yet it is not good for you. You must go back to your hard tasks of school life, dig the cap and gown, and forget that you read for one brief moment to be made oblivious of the fact that life is slipping away from you. No, we do not want theatres made educational factors. Leave us our sweets after our heavy joints."

Other women spoke for and against the proposition.

ODELL WILLIAMS.

The excellent likeness of Odell Williams on the first page will be readily recognized by the many friends and admirers of that eccentric and talented comedian. Mr. Williams, who is still a young man, has a nerve spontaneity of humor that has quickly aided him to success in all of his many personations.

Mr. Williams has had varied stage experience, and has been prominently identified with many notable plays. He was the very obstinate Judge in Kit the Arkansas Traveler, with the elder Chanfrau as the star. As "the old campaigner" in Clio he won popularity. He was the Judge in McKee Rankin's production of The Danites, and his later successes are matters of theatrical history.

After the death of Charles E. Harris, Mr. Williams succeeded that admirable comedian as the Squire in Alabama, and made a distinct and individual hit. He was successful in the South as well as in the North. While Mr. Williams was with Mr. Palmer' company in Chicago, Denman Thompson saw his work in Alabama, and recognizing his possibilities as a character comedian made him an offer to assume the part of Joshua Whitcomb in The Old Homestead. This offer was accepted, and Mr. Williams has just closed a very prosperous season in this play under Mr. Thompson's management.

Mr. Williams' chief and valuable characteristic as a comedian is his spontaneity. This, added to artistic self-control, and a magnetism that strongly appeals even in his repose, marks him as a man of rare effectiveness in his lines. His work always excites strong interest, and frequently it elicits unusual admiration. Strangely enough, like many successful comedians, Mr. Williams first aspired to the burden of the tragedian.

JOSEFFY'S ESCAPE.

Rafael Joseffy, the pianist, who lives in a cottage on Prospect Hill, about a mile from the Tarrytown station, started to drive to the railroad in a surrey last Thursday afternoon, intending to take train for New York. On the way down the Bedford road the harness broke, and the horse ran away. At the foot of the hill the animal fell. Joseffy leaped from the wagon and escaped injury, but was very much frightened by the mishap.

NOTICE TO ADVERTISERS.

The attention of advertisers is again called to the fact that advertisements intended for the last page of THE MIRROR must be in hand before noon on Saturday. The same rule holds good with respect to changes in standing advertisements.

AUGUSTUS PITOU'S PLANS.

Augustus Pitou managed to get to his office last Thursday for the first time since his accident. He looks none the worse for the mishap, except that he has his leg in a cast of plaster of paris and is obliged to use a crutch when walking. He is working very hard on his preparations for next season, his attention being chiefly given to his production of Sardou's play Madame Sans Gene. To a Mirror representative Mr. Pitou said:

"Madame Sans Gene will be produced for the first time in this country and in the English language at Albaugh's Theatre, Washington, on Nov. 5. The date of the New York production is not yet settled. Three New York managers are waiting to see the result of the production in Washington. If the piece is a success there, it will be put on here in January for an indefinite run. I am sparing no expense with this play. Every effort will be made to make as good a production as that in Paris. The drawings for the scenery and costumes have already arrived from Paris. Here are the drawings for the scenery." And Mr. Pitou handed the writer a set of four water color drawings, each signed by the French artist. They are admirably done and will unquestionably make gorgeous settings. The first represents the interior of Catherine (later Madame Sans Gene's) attic. The second is the grand reception room in the Palace of Compiegne, all the marvellous decorative effects, the paintings, frescoes, mouldings, Napoleon's devices and eagles being faithfully reproduced. The third setting shows the interior of Napoleon's private study,—also a magnificent apartment —and beyond this and seen through folding doors, during the act, is Marie Therese's bedroom, the monumental bed, with all its luxury of appointments, being in full view. Mr. Pitou has entrusted the painting of the scenery to John H. Young. The models are already completed, and work will soon be begun on the canvas. Katherine Kidder has gone to Europe to watch the play, which is now being done in London in French.

Continued Mr. Pitou: "As regards my other ventures I have signed a five years' contract with Robert B. Mantell. His season will begin early in September and the tour will embrace the Southern cities where he was so successful last year. He will be seen in his repertoire and in one or two new romantic plays.

"I have bought the rights to Struck Oil, from the author James Williams and the piece will have an elaborate revival opening at the Amphion, Brooklyn on Sept. 2. Jane Stuart will play the part formerly taken by Maggie Moore and A. H. Wilson will play Mr. Williams' part. This piece will come to the Fourteenth Street Theatre, this city, on Sept 17.

"Chauncey Olcott will open at the Boston Museum on Sept. 3 in a new play by myself and George H. Jessop. It is not yet named, but the scene is laid on the southwest coast of Ireland in the year 1815. It will come to the Fourteenth Street Theatre on Oct. 1.

"The Power of the Press opens in Jersey City on Sept. 3, and will come to New York next Spring."

A MANAGER RESIGNS.

William H. Leroy, manager of the Texas Summer Amusement Circuit, comprising Denison, Dallas, Houston, Waco, Austin, Galveston, and San Antonio, left Denison on May 23 for Chicago to return with the Denver Opera company, which had been engaged to play the circuit. He was last heard of in Chicago on May 17, where he called on the local agent of the Missouri, Kansas and Texas Railroad, to arrange for the transportation of the opera company to Texas. He had no funds, but said he could secure them, and is said to have later received $2,000 from a Chicago bank and $2,000 from some point in Texas. Before Leroy left Denison he called upon the general passenger agent of the railroad named and arranged with him for the transportation of the company, the cost of which would have been over $700, and at this time Leroy was said to have had about $600 in his pocket.

AUNT SALLY.

A. H. Woodhull has bought Aunt Sally, the New England play, from Joseph J. Dowling, who has disposed of it in order to give more time to other interests. Mr. Woodhull will take out this play with new equipment, and in it will feature "Billy" Gray, the comedian, and Bertie Conway, the dancer, who will be supported by a good company. Mr. Dowling was very successful with this play. Time is booked solid for its next season, which will open on Aug. 27 in Philadelphia. A strong and expensive feature now with one of the big circuses has been engaged for a street advertisement. Mr. Woodhull once had an original advertising novelty appropriated by unprincipled parties, and he refuses to disclose this one at present.

SANDOW WON.

A decision was rendered in court at San Francisco the other day in favor of Eugene Sandow, who had sued to prevent Irving Montgomery from using the professional name of "Sandowe." Judge Slack, in deciding the case, held that Eugene Sandow had adopted the name by which he was known fourteen years ago, while Montgomery had not used it until 1894; and that such a name was in the nature of a trade-mark, and should be protected by the courts.

GOSSIP OF THE TOWN.

A man giving the name of Frank Maddocks has been victimizing businessmen in Lawrence, Mass., claiming to be an agent of the Barnum and Bailey show.

The St. Felix sisters sued Hyde and Behman on a claim that they were discharged from an engagement with those managers sooner than agreed upon, and in the Supreme Court, before Justice Patterson, last week, they were awarded $1,850 40.

Odette Tyler is in Richmond, Va., and will soon sail for Europe. She is writing a novel of Virginian life, entitled Boss, the Virginian—Boss being a girl—and says she has already disposed of the work.

Lizzie Morgan and Maggie Holloway are playing with much success the characters of Martha Rudd and Mrs. Baxter, respectively, in Lady Gladys, at the Madison Square Theatre.

Eighty members of the Old Guard and 300 members of the Commercial Traveler's Club attended the performance of Sam'l of Posen at the Standard Theatre last Monday night, and presented to M. B. Curtis a diamond locket.

Jay Charles Davis, accompanied by his wife and Ed. W. Dunn, has gone into Canada on a fishing expedition. Both Mr. Davis and his wife are expert anglers.

Josephine Cutler, daughter of Robert J. Cutler, the well-known stage machinist of this city, and John Sherman, M. D., were married at St. Mark's Church by the Rev. Richard Cobden, D. D.

Madame and Augustin Neuville will take out The Boy Tramp again next season, with a new play now being written by Madame Neuville entitled Cell 22.

The William Morris dramatic company opened last week Monday at Litt's Grand Opera House, St. Paul, in Rosedale, to the largest audience of the season. Mr. Morris and Etta Hawkins scored personal successes, and the performance generally is highly spoken of.

The Suffolk City Hall, at Suffolk, Va., has been leased by J. H. Mackeary and H. E. Elam, and the latter will be its manager.

Hallen and Hart and their company have been received with open arms in San Francisco, and the press of that city is unanimous in praise of the organization.

Frederick Melville has received several offers for next season, among them being one for a character part with Pawn Ticket 210, in which Amy Lee and G. P. Anderson are featured.

The Masonic Opera House, at Chillicothe, O., has been leased for another season to E. S. Robinson.

The Quaker's Son Comedy company stranded last week at Glassboro, N. J.

George Hallon, who has been with Stuart Robson the past two seasons, will play Symkie and direct the stage with Gloriana the coming season.

The Columbia Opera company opened at the Metropolitan Opera House, St. Paul, Minn., last week Monday in The Black Hussar. The company is said to be excellent, the performance a great success, and the audience was large and fashionable.

S. E. Herscher and Brothers succeed G. F. McDonald in the management of the Montgomery, Ala., Theatre.

Thomas Q. Seabrooke had a narrow escape the other day. He was riding on his horse, "Marcus Mayer," named for the well-known manager who presented the animal to him, and was about to cross the Riverside ferry when the horse shied and almost bolted into the river. A little more, and "Swim Out, O'Grady" would have had a realistic illustration.

Charles Burnham, business manager of the Star Theatre, is in the Adirondacks for the Summer.

Roland Reed and company played Lend Me Your Wife at a benefit to Manager Shaw, of the Lyceum Theatre, Detroit, last week Monday night.

Seeman and Landis, the Chicago scenic artists, have contracts for furnishing scenery for the East End Theatre, Pittsburg, Pa., the new Opera House, Fishkill Landing, N. Y., the new opera houses at St. Thomas, Ont., Guelph, Ont., North Baltimore, O., Henderson, Ky., and Stevens Point, Wis., the Opera House at Little Rock, Ark., the Genevar Opera House at St. Augustine, Fla., and the new Opera House at Carrollton, O.

The Nobles of the Mystic Shrine visited Buffalo Bill's Wild West Show at Ambrose Park, South Brooklyn, last Thursday night.

Colonel Jack Flaherty, late lessee and manager of the Peoria, Ill., Grand Opera House, is in the city for the Summer.

Verner Clarges left on Saturday for San Francisco, where he will join Mrs. Potter and Kyrle Bellew.

Denison, Tex., has an amateur actor named John Watson, whose friends predict great success for him on the professional stage.

Edward X. Hoyt has been playing in the legitimate the last half of the season, and is said to have made a hit as Iago. Mr. Hoyt is spending the Summer at Marion, Wayne county, N. Y.

Elsie Boyd Lombard, a member of the Shore Acres company last season, and John Tomlinson Brush, of Indianapolis, president of the Cincinnati Baseball Club, were married last Wednesday at the Unitarian Church of the Messiah, in this city, by the Rev. Dr. Robert Collyer.

Leonard Grover, late of the Mabel Paige company, has returned to his home in Washington.

Francisco Ragisl has sailed for Paris. He will also visit relatives in London and Vienna, and the exposition at Antwerp, returning in August to spend the rest of the season at Larchmont.

In the play A Western King, first presented during September and October, 1893, under the management of Charles R. Stevens, Edwin A. Lee was seen to great advantage in the character of Hank Monk, stage driver. It was shown at this production that with proper scenery and effects, A Western King would be successful. The play has been revised and strengthened, and will be put on the coming season unless Mr. Lee accepts some proposition that he deems more advantageous. Mr. Lee, a picture of whom appears above, entered the profession as a member of John Ellsler's stock company in the Euclid Avenue Opera House, Cleveland, Ohio.

Frank Daniels and Bessie Sanson were married at Rye, N. Y., last week Monday, and sailed for Europe on Saturday.

A business building will occupy the site of the burned Albany Theatre.

Tessie Butler Stevens, wife of John A. Stevens, has fallen heir to $40,000 by the death of an aunt in California.

Nannie Craddock sailed for England on Wednesday on the *City of Paris*. She will support E. S. Willard during his London engagement, playing her original parts in The Middleman and The Professor's Love Story. While in London Miss Craddock intends to give a special matinee at which she will produce a one-act pantomime written expressly for her by Edwin S. Belknap and Harry Loomis. She will visit France later, spending some time in Paris before joining friends in the country.

Ben D. Deane and Mrs. W. G. Jones have been engaged to play in Shaft No. 2, Frank Bixby's melodrama, which is in preparation at the Grand Opera House, St. Paul, Minn., for early production.

Daniel Frohman, Miss Frohman and Al. Hayman witnessed the first production of Christopher, Jr., at the Grand Opera House, Wilkesbarre, Pa., last week.

Kitty Cheatham retired from the company playing Sowing the Wind at Chicago, on Saturday, and will this week be married to an English cotton manufacturer named W. H. Thompson and abandon the stage.

Bessie Cleveland, the actress, and Dr. John A. Burke, of this city, will be married to-day, and the bride will retire from the theatre.

Lew Benedict, the old-time minstrel, has appeared on the continuous-performance stage.

The members of Sousa's Band enjoyed 1492 at the matinee last Wednesday.

Max Eisfeld, who played last season at the Irving Place Theatre, has sued Manager Heinrich Conreid to recover $472.50 for an alleged breach of contract. Eisfeld says he was discharged a week before his contract expired, and that the manager refused to pay his expenses back to Germany, as agreed.

James R. Adams has engaged for his new piece, A Crazy Lot, May Young, soubrette; Mullen and Bixby, acrobatic comedians and singers; Becky Taylor, pantomimist and dancer; Richard Vonder, as the sprite; Ruth, the dancing Quakeress, for a dancing specialty; and Master Walter Morgan, aged five years, for a juvenile feature. He has also engaged as musical director, Orville Lee Maybood, a native of Springfield, Mass., who won the world's prize for elaboration offered by the Paris Grand Opera and the University of Moscow, and was decorated with the Cross of the Legion of Honor. Mr. Maybood orchestrated Il Trovatore for 126 instruments, many of them being very rare. There were 128 entries for the prize, but he was the only American as well as the victor.

Through the Metropolitan Dramatic Agency, Charles and William Jerome have been engaged for The Prodigal Father; Harry Crandall and Dan Baker for Hoss and Hoss; Inez Ray for Ward and Vokes' company; Belle Foster and Lizzie Wisner for The Gilhooleys Abroad; and the following for Thomas H. Davis' companies: Edwin F. Mayo and Frances Graham-Mayo, J. Hay Conner, Merri Osborne, Lida McMillan, Harry Watson and Alice Hutchings, Ernest Wilson, Geo. Mills, Harry Booker, Alfred Beverly, Smith and Cook, Wilson Deal, Ed. J. Ballerman, C. W. Walker, John Gilroy, Frank O'Brien, Matthews and Bulger, Libby Kirke, Alice Finley, George L. Peterson, the musical director; Charles A. Garvery, Minnie Mayo, Norman D. Conniers, and James Bradley.

It is reported that B. F. Keith will advance his continuous performance idea in the West, and that he has secured for that purpose Pike's Opera House, Cincinnati.

H. C. Miner is booking time for his Shore Acres company No. 2 for next season.

THE USHER

Last Friday the Committee on Patents of the House of Representatives again discussed the dramatists' proposed amendment to the Copyright law. The Chairman of the Committee, Mr. Covert, who believes heartily in the object sought to be obtained by the bill, urged that it be reported, and gave unanswerable reasons for its speedy passage.

Other members of the Committee endorsed Mr. Covert's position, but—as might have been expected—Representative Hutcheson, of Texas, bitterly opposed the measure, and Mr. Robbins, of Alabama, followed in his wake.

This is in keeping with what I foreshadowed in this column recently.

These Southerners are trying to make the dramatists' bill a sectional issue. They think it is designed to protect the property of brain workers of the North and East, and some of their Western colleagues, who are tainted more or less with the saffron populist streak, are inclined to side with them.

It is the same old prejudice, the same old fight that marked the many years of labor to secure an international copyright law. Southern and Western congressmen and the majority of the country representatives battled against it with a fierceness and a fanaticism that one would scarcely believe possible when it is considered that a bill to prevent thievery and to wipe out a national disgrace was at stake.

Congressman Hutcheson, who has constituted himself the friend and champion of the play thieves in the present case—and however he may seek to justify his course by specious and sophistical reasoning, that is the plain English of it—is utterly unreasonable.

The moral and the legal questions involved have been explained to him patiently and amply. The necessity and the constitutionality of such a law as is sought, have been demonstrated fully for his particular benefit. But with all the blind prejudice, the stupidity and the arrogance of an irreconcilable foe to the preservation and protection of the products of the brain, he refuses to retreat from his attitude of pig-headed opposition.

When Representative Hutcheson, at the hearing of the Dramatists' Club committee on this bill at Washington a few weeks ago, sneeringly referred to plays as "constructive property," it was perfectly evident that he would do his utmost to obstruct a measure designed to punish and to suppress robbery.

For a man who in these enlightened days is unwilling to recognize the absolute right of property in literary and dramatic productions belongs to a bygone period.

There may be a place for him in the lawless outposts of the land of the broncho and the bowie, but he is singularly incongruous among our lawgivers, under the Capitol's lofty dome.

In the interests of honesty and decency it is to be hoped that Representative Hutcheson, and his young satellite, Mr. Robbins, will find few sympathizers in Congress. Indeed, the opposition of these men ought to be of great benefit to the bill, if it ever gets beyond Mr. Covert's committee.

It is to be regretted that the bill was not introduced early in the session. The day of adjournment cannot be far off, and there is imminent danger that it may not reach a vote, even if it secure the endorsement of the Committee on Patents. In that case, another effort will have to be made next year. There must be no cessation of effort until the crime of play-piracy is eradicated.

The annual dues of the Actors' Fund amount to less than four cents a week, and yet the membership does not represent more than five per cent. of the profession.

As the reports submitted to the annual meeting of the Association last week prove, the number of persons assisted by the Fund in one year was greater than the number of members.

It is certainly within the means of every actively employed professional to pay the small sum of two dollars a year in dues to the Fund.

And just as certainly it is the duty—the bounden duty—of every actor and actress that has the slightest sympathy with the afflicted and the unfortunate of their own calling to join the Fund and to retain membership in it from year to year.

One of the most extraordinary things connected with this matter is the fact, stated by President Palmer and emphasized by Vice-President Aldrich, that of the six hundred professionals that are members the great majority belong to the rank and file of the theatrical army; in other words, actors and actresses that have achieved positions of prominence and upon whom fortune smiles benignly rarely join.

It seems to me that their indifference to the claims of a charity that should enlist their interest, as it may well arouse their pride, suggests carelessness as to the merciful objects that that charity represents. At all events, it is a subject of well-founded reproach.

I have many times called attention to this condition of affairs, even at the risk of being tedious to my readers. But while the condition exists it cannot be too often referred to by a journal whose duty it is to support the worthy institutions of the calling whose interests it has the honor to represent.

I am sure that if Mr. Palmer's remarks—which will be found in the complete report of the Fund association's annual meeting published elsewhere in this number—are read carefully, there will be an increase in membership among actors of the standing I have described.

Not long ago THE MIRROR interviewed the manager of one of the leading London music halls, then here on a visit, and in the course of his remarks it was developed that many performers over there are in the grasp of a set of agents between whose fingers there manages to collect a remarkable large percentage of the salaries.

The manager said that he and several other influential men were making war upon the agents, with a view to release the music hall people from their bondage.

A good deal of light was let into the dark corners of the London music hall agency business in the libel case of Hugh Jay Didcott, a more or less well-known agent, against the London *Pelican*. That journal had published a story about an anonymous agent, and Didcott imagined the cap was intended to fit him. At all events, he endeavored to try it on.

The criminal charge against the *Pelican's* editor was dismissed by the magistrate, immediately that Didcott's cross-examination was concluded. But during the time that the complainant was under fire he was compelled to divulge personal and professional facts that it will take him a long time to get over.

The result of the case, together with its developments will do much, it is thought, to break the middleman power from which the variety profession has suffered over there. The state of affairs existing in London is fortunately not found here, where the agents, both variety and dramatic, are useful and honest functionaries, I believe, without an exception.

The death of James B. MacDonough, of Cincinnati, last week removes one of THE MIRROR's oldest and most faithful correspondents. Mr. MacDonough died last Wednesday, after an illness of five weeks. The funeral took place on Friday.

Mr. MacDonough was as regular as clockwork in the performance of his duties. His letters were terse, newsy, just, and always reliable.

In Cincinnati, where he was identified with a leading commercial agency, he enjoyed an enviable reputation for integrity and intelligence. He had a large professional acquaintance, and as he was universally popular his death has caused widespread sorrow.

A letter from Mr. MacDonough's daughter, received yesterday, contains this allusion: "My father's love for THE MIRROR was of the deepest kind. When, several years ago, an employé of THE MIRROR left it and became identified with another paper, he wrote to papa asking him to represent that paper in Cincinnati. But papa's reply was: 'No; THE MIRROR is first, last and always with me.'"

The idea has been disseminated by the daily papers recently that actors can have managers arrested in this State who do not pay salaries.

This mistake has grown out of the suits of some chorus girls to recover money due them from Henry Roseberg, of the unfortunate Rainmaker of Syria management.

The courts recently decided that a man who refuses to pay a judgment procured by a woman, when the amount is less than fifty dollars, is liable to arrest and imprisonment for fifteen days if no property can be found to satisfy the judgment. This decision was rendered in the case of a chorus girl under what is known as the Workingwomen's act.

The law, it will be seen, provides no summary redress for men, or for women professionals that draw good-sized salaries.

MANAGER MISHLER'S FOUND POLICY

John D. Mishler, the well-known Pennsylvania circuit manager, was in town last week booking attractions for next season. Mr. Mishler's circuit comprises Reading, Scranton, Wilkesbarre, Williamsport, Allentown, Pottstown, Chester, West Chester, Altoona, Johnstown and Lancaster.

"I only play the best attractions," said Mr. Mishler to a MIRROR man. "My theatres are well patronized, because my patrons know by experience that the engagement of an attraction at one of my theatres is a guarantee of its worth.

"I think we should hear fewer complaints about bad business if all theatres were conducted on sound business principles. I look after the comfort of my patrons. I see to it that those in charge of the front of the house do their duty. I always tell my patrons the truth, and if an attraction gets damaged on the way I never conceal that fact. I never try to bribe the papers. I encourage honest criticism, and I find it helps business."

THE KID IN A NEW DRESS.

The musical farce comedy, The Kid, which will next season be under the management of Hayes and Company, will be a very different attraction from the piece seen under that title last season. Burt J. Kendrick, who is booking The Kid at the American Theatrical Exchange, says he has already secured excellent time for the attraction, which is promised to be first-class in every way.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two, or three months upon the following terms: One month, 50 cents; two months, 90 cents; three months, $1.25—payable in advance.

A TICKET MAN TALKS.

W. J. Herring, president of the Globe Ticket Company of Philadelphia, was in town last week, and gave a MIRROR man some interesting information regarding the ticket business. Speaking of the hard times, Mr. Herring said:

"Of course, a bad season affects everyone in some way or other, but no matter how bad the business is the managers always need a full supply of tickets for each performance. One can hardly realize that it takes more than 1,000,000 tickets a day to supply the different places of amusement throughout the country, and while we do not claim to do all this business, we certainly supply the greater part. In the larger cities we practically control the business. We do not claim, either, to turn 'out the best goods ever placed upon the market.' But the Globe Ticket Company is the only concern in the world which designs and manufactures its own machinery. We keep several men at this class of work continually.

"Twelve years' experience has taught us the necessity of supplying first-class goods only, and for this reason we have a special line of cardboard manufactured expressly for us. Henry Irving was so pleased with our tickets that we have since received an order to supply his theatre in London. We also supply Kiralfy, Barnum and Buffalo Bill.

"We do not confine ourselves to theatre tickets exclusively. We also make car tickets for street cars, railroads and bridges. We make a specialty, for these, of a notch ticket which enables the seller to tear off tickets without even looking at them, and as they are all numbered it is easy at the end of the day to see at a glance how many have been sold. This means a great saving of labor. Our traveling representative is Mr. E. P. Simpson, and Mr. B. X. Elmore has charge of the New York branch."

THE GREAT BROOKLYN HANDICAP.

Alice E. Ive's new play, The Great Brooklyn Handicap, will be produced in New York on Sept. 17.

The hero, a young New York clubman and son of a wealthy banker, becomes involved in financial troubles, and at the same time falls a victim to the wiles of a woman who has found her way into the shelter of his father's home, as the ward of the banker, and the alleged daughter of his old friend. The father of the young man has strict views of life, and is bitterly opposed to the latter's reckless expenditure of money at his club and on the turf, and finally refuses to be of any further assistance to him. At the same time, the lonely old man is completely deceived by the guileless innocence which his ward has assumed.

A diamond robbery, which occurs in this house, is the means of a stirring situation, and a powerful climax. Other strong climaxes close the street and the race scenes.

A comedy element is afforded by the niece of the banker, and her lover. Freddy, as she is called, is "horsey," good-hearted, full of fun, and thoroughly up to date. She proves to be a clever amateur detective, and is closely identified with the plot. Scene on Broadway, with its cable cars, horses, etc., and the race scene, with its grand stand, jockeys, and thoroughbreds are said to be brought in naturally as necessary parts of the drama.

NEW MANAGER IN LINCOLN.

Frank C. Zehrung, who has succeeded Mr. Crawford in the management of The New Funke Opera House, at Lincoln, Neb., arrived in town last week on a ten days' visit. To a MIRROR man Mr. Zehrung said:

"I have secured the management of the New Funke Opera House for three years, with a privilege of renewal. Ten thousand dollars has been spent in renovating the house, and our policy will be to book first-class attractions only.

"The theatre looks very much like the New York Garden Theatre, being decorated with the Garden style. The people of Lincoln are fond of the theatre, and a good performance is always well patronized. My bookings are in the hands of the American Theatrical Exchange.

LIVING PICTURES IN COURT.

The case of George K. Kraus, manager of the Imperial Music Hall, for exhibiting his living pictures a week ago Sunday, came up in the Jefferson Market Police Court last Saturday.

Mr. Kraus told the Justice he was going to discontinue the pictures until next Fall, owing to the warm weather. He added, however, that he had been informed by the best authority that there was no section in the penal code covering the exhibition of living pictures, and he believed the courts would sustain him.

The case was adjourned until Friday.

THE NEW AUDUBON LYCEUM, NEW BRITAIN.

The season at this beautiful theatre closed on last Tuesday evening, the attraction being The Bostonians in Robin Hood. The receipts were $1,042.25. Messrs. Gilbert and Lynch are now booking for the coming season, and, as heretofore, will play only the very best attractions. New Britain will be connected with four suburban towns before Sept. 1. This is the only theatre in the city playing first-class attractions.

REFLECTIONS.

Above is a portrait of Agnes Burroughs-Arring, a young actress who, although she has been but two years and a half on the stage, has for two seasons played leading roles with prominent stars. Her latest engagement was with Madame Janauschek, who was a warm friend to her and gave her every encouragement to star. Owing to this encouragement partly, Miss Arring gave a special matinee at the Union Square Theatre where she appeared as Parthenia, and received such approval as to lead her to persevere. Owing to the uncertainty of last season, however, Miss Arring did not secure the opportunity she wished to undertake legitimate roles. She claims to have as much taste for the modern society drama as she has shown for the classic, although a chance to prove her aptitude has not yet presented itself. She has been very successful in the parts of Parthenia, Julie de Mortimer, Marie, Lady Anne, Ophelia, Desdemona, Virginia, Lady Essex, Lucy Bertram, and others. On the occasion of her appearance at the Union Square Theatre, the *Herald* said that she undoubtedly possessed dramatic ability; the *Sun* said "She possesses all the attributes of a successful player"; the *Tribune* said that she "won by her personality"; the *World* remarked "She has a good stage presence and an agreeable voice"; the *Advertiser* said: "She has a charming personality, and her performance indicated she will become an actress of great ability"; and other papers were quite as favorable in comment.

Harry C. Cashman and wife—Evelyn Temple—have been re-engaged by Charles A. Loder for Oh, What a Night! They will remain in the city a short time before going to their Summer home in the country.

Klaw and Erlanger have almost completed next season's bookings for C. B. Jefferson. Klaw and Erlanger's theatres in Louisville, Knoxville, Nashville, Memphis and New Orleans. They claim to have the finest line of attractions that has ever gone through the South.

Queenie Vassar left the cast of The Passing Show last Saturday night.

There is no truth in the report that Canary and Lederer have taken time next season at the Broadway Theatre for The Passing Show.

Florrie West goes with The Dazzler company next season.

John H. Havlin, of Cincinnati, and Jake Tannenbaum, of Mobile, have established headquarters for the Summer in Klaw and Erlanger's Exchange. Mr. T. Macauley, of Louisville, can also be found there.

The Spooner Comedy company closed its season of forty-four weeks in Quincy, Ill., on June 2. Carlton Wells, George Gardner and Lester Walters went to Chicago; C. C. Palmer to Omaha; Jack Long and Lulo Delmo to Circleville, O.; Edna May Spooner, Cecil Spooner, Mollie G. Spooner, B. S. Spooner, Will McAllister, Professor Roy Hair, Frank E. Hall, and R. K. Spooner direct to Denver, Col., where they will remain while B. S. Spooner takes treatment for illness. They will then spend the Summer at various Colorado resorts, opening in August with a new repertoire.

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Midsummer Prices in All Departments.

Extraordinary Bargains in

LADIES' SUITS.

A manufacturer's entire stock of TAILOR MADE SUITS for traveling, outing, street and general wear. 50 styles to select from.

Jacket and Skirt in Serge and Cheviot

at 6.00 worth 10.50
8.50 " 15.00
10.50 " 18.50
12.50 " 20.00

125 FINE CHINA SILK DRESSES.

Newest colorings, newest styles, draped overskirt; full line of sizes, very handsome.

17.50 worth 27.50

Special Bargains in Ladies' Dresses of Linen and Cotton Duck, Ginghams, Lawns, Dotted Swiss, etc.

The Entire Block, Broadway, 4th Ave., 30th and 160th Sts.

Fourteenth Street—Tennessee's Pardner

Play in four acts by Scott Marble. Produced June 5.

Tennessee Kent	Cora Van Tassell
Caleb Swan	Harry Mainhall
Asa Bice, his backer	Andrew Robson
Sewilliker Hay	Charles B. Hawkins
Tom Romaine	Albert Lang
Barlow	Edwin Barbour
Hampton	B. G. Harlan
Lawton	T. M. Adams
Burpo	J. H. Leany
Tremont	J. C. MacGurn
Yank Spike	Will P. Granger
Indian Joe	David Rivers
Josh Thompson	J. Kenny
Hank Bice	H. W. King
Sooner Thomson	John H. Fanton
Orin Leeper	W. G. Horton
Nettie Bice	Marguerite Ziemer
Mrs. Hay	May Niblo Drew

Few subjects present a more fruitful field to the dramatist than the breezy life of the Far West with its diverse types of character and where extraordinary events, of high dramatic value—impossible in any other environment—are of everyday occurrence.

It is this life that Scott Marble has endeavored to depict in Tennessee's Pardner, which play, with Cora Van Tassell in the principal role, opened at the Fourteenth Street Theatre last Tuesday night.

Characters made familiar by Bret Harte are seen again under new names. We see again the gentlemanly gambler; the rough, warm-hearted miners; the adventuress; the villain, and the unsophisticated girl.

But Mr. Marble is not Bret Harte. His dialogue is commonplace, and there is nothing artistic either in the character drawing or in the general treatment. Yet, with all its defects, the play has a story which is interesting and dramatic.

John Kent, miner, comes to die. He asks his comrades to write regularly to his little daughter, Tennessee, and not to let her know of her father's death. But the letters miscarry, and Tennessee journeys to Sand Hill to find her father. While she is there, Bice, one of the leaders in the camp, brings home a bride, who is recognized by the gambler as a confidence woman. The remaining acts show how this adventuress schemes with a disreputable brother to obtain possession of the dead man's gold and how Tennessee, after a series of stirring incidents, finally succeeds in exposing her.

Miss Van Tassell, with the exception of a make-up which bordered on the boisterous, was pleasing as Tennessee. The part is distinctly sympathetic, and Miss Van Tassell played it with spirit.

Harry Mainhall makes a picturesque looking gambler. Andrew Robson played Bice acceptably, and Margaret Ziemer was a capital adventuress.

The piece has been adequately staged, and the Gold Nugget Vocal Quartette and the Rocky Mountain String Band, special features incidental to the various scenes, were heartily applauded by the audience.

Grand Opera.—Martha.

Martha is perennial in its popularity at the Grand Opera House. Even the heat did not diminish the delight of those who attended the performance of the opera last evening by William Rosenbach's company.

The principals of the cast included Mme. Tavary, Mlle. Sigrid Wolf, Payne Clarke and Conrad Behrens.

Mme. Tavary sang and acted the role of Martha in a manner that won her enthusiastic applause. Many of the melodious gems of the opera had to be repeated.

The chorus singers were fairly satisfactory and the orchestra was ably conducted.

Martha will be repeated at the Wednesday matinee. Il Trovatore will be the attraction this (Tuesday) evening and on Saturday night. Carmen will be given on Wednesday evening, Faust on Thursday evening, Cavalleria Rusticana and La Traviata on Friday night, and the Bohemian Girl at the Saturday matinee.

Terrace Garden.—Vaudeville.

A programme of unusual interest was offered at the Terrace Garden last evening and it drew a large audience.

Dorothy Daffron in her graceful serpentine dances; Helene Mora, the female baritone; and Annie Hart in popular songs remain potent features of the entertainment, and among the other artists who were received with favor were John W. Ransone, comedian; the acrobats, Ward and Curran; Jerome, the fireman; Ramza and Arno, and the Cinquettis.

The Summer garden adjoining the theatre offers a pleasant retreat on warm nights, and was, of course, well patronized last evening.

Koster and Bial's.—Vaudeville

Hammerstein's living pictures continue the chief feature at Koster and Bial's, although the vaudeville bill and the attraction of the roof garden are notable. In the vaudeville are Booth and Rudd, Adrienne Larive, the Sisters Ethardo, Caicedo, the King of the wire, whose engagement will fill the Summer; Mlle. Naomi, Mlle. Lalo, Sarina, and Troja, all clever specialists.

The roof garden is an important feature of the Summer season at this house, and with the Hungarian Orchestra as an attraction, it serves as a popular adjunct to the regular programme.

American Roof Garden.—Vaudeville.

At the American Roof Garden, which has become a very popular resort, and was filled to overflowing, a good bill of variety was presented last night, a number of changes being made from last week's bill. Among the newcomers are Fleurette, a dancer of ability, Mardo, a master in the art of juggling, and Von Prittwitz Palmer, a clever lightning oil painter. Papinta's graceful and artistic dances still reign as favorites, while Wood and Shepard and John W. Ransone continue as funny as ever.

Tony Pastor's.—Variety

Tony Pastor's current programme is popular. It includes Ross and Fenton, Ward and Vokes as Harold and Percy; McIntyre and Heath, O'Brien and Havel, Matthews and Harris, Trovelle, the juggler, assisted by Mlle. Trovelle; Annie Hart, Professor Hampton and his boxing cats and a great dog circus.

At Other Houses

The Georgia Minstrels are at Niblo's this week.

The living pictures and 1492 draw crowds to the Garden.

Thomas Q. Seabrooke is drawing large audiences in Tabasco at the Broadway.

The Passing Show and the roof garden attractions give the Casino an air of prosperity.

Sam I of Posen runs well at the Standard. Mrs. Curtis (Albina de Mer) is now appearing in her original role of Celesto.

Buffalo Bill's Wild West is the greatest *al fresco* entertainment ever seen in this neighborhood.

HENDERSON'S GREAT SUCCESS.

THE MIRROR'S Chicago despatch this week tells of the great success of Aladdin, Jr., David Henderson's latest burlesque production, at the Chicago Grand Opera House. The press of Chicago unanimously declare it to be Mr. Henderson's most remarkable effort.

The *Times* says: "As the eighth extravaganza produced by David Henderson at the Chicago Opera House, Aladdin, Jr., must bow low, for we'll have to take off our hats to him."

The *Evening Post* says: "Somewhere in the recesses of the Chicago Opera House Manager David Henderson has a *fin de siecle* edition of that wonder-working lamp of Aladdin, Senior. How else are we to account for Aladdin, Junior? The new extravaganza justifies every promise of its promoter, and meets to the full the expectations of admirers of this species of entertainment. It was received with enthusiasm last night by a representative audience—an audience capable of discriminating between paste and diamonds—and was promptly recognized as a genuine stone mounted in the most approved and artistic style. Aladdin, Jr., is, however, much more than an entertainment. It is a work of art. Considered from the point of view of scenery alone, this extravaganza is notable as marking probably the greatest elevation yet reached in this country in spectacular production.

The *Herald* says: "Taken as a whole, Aladdin, Jr., touches higher ground than Mr. Henderson's former efforts, and it was unquestionably the verdict of the great audience present last night that it is a splendid success."

The *Inter Ocean* says: "This is by far the most beautiful and resplendent of the series of notable productions that have made the fortunes of this house. Mr. Henderson has outdone himself. He has been prodigal in allowance to his artists, and they seem to have made their tasks so many labors of love, each filled with a desire to exceed expectation in the quality and character of his work. Mr. Henderson has been accredited with the feat of opening fairyland to our vision several times before, but he never so well deserved liberal praise and generous commendation as now he does, for his stage unfolds an ever-increasing enchantment of spectacle that, superb in its effects, is delicate and consistently artistic in its details, and that is splendid in colors and rich in invention, without being either garish or grotesque from the view point of artistic judgment."

This is from the *Mail*: "Whether the patronage that shall be accorded to Aladdin, Jr., will be commensurate with the cost of the project or not—whether the result of the extraordinary investment of capital be such as to leave Mr. Henderson penniless or put him in possession of princely wealth—his triumph is complete. He has outdone every enterprise of the kind ever undertaken by a single individual, and he has set a standard in exhibitions of this kind that it does not seem possible to surpass."

John J. Burke, who takes the place of Eddie Foy as low comedian of the company, is praised unstintedly for his drolleries, and the whole organization is declared to be superior to any of its predecessors in Mr. Henderson's extravaganza history.

TENNESSEE'S PARDNER.

Tennessee's Pardner, Scott Marble's latest play, appears to have won a popular success at the Fourteenth Street Theatre. Cora Van Tassell made her appearance on metropolitan boards quietly and unassumingly, her manager wisely avoiding the extravagancies of statement so usual in such introductions, and the result has been decidedly to Miss Van Tassell's benefit. Much credit is due to Mr. St. Ormond for the handsome staging of the play and the fine company organized for Miss Van Tassell's support. It is said that a prominent New York manager has opened negotiations for this play for a run. The attraction, in its present complete form, will be taken from the Fourteenth Street Theatre to the Boston Museum next Monday.

Date books for 1894-95 may be had by addressing Supply Department, DRAMATIC MIRROR. Price 25 cents.

AS YOU LIKE IT.

The rush of professionals to Europe is greater this year than ever; greater perhaps than the business of the past season warrants. Many actors and actresses undertake the trip when they cannot afford it; without, in fact, knowing what it will cost them, and it is no uncommon thing to find the same people who sail hence in such fine style early in June rushing around London about the beginning of September trying to borrow sufficient funds to get back to New York.

A popular steamship agent who, after the rush to Europe is over, goes across to his London office to look after the return traffic, tells me that he dreads going to London because of these unwise travelers who pester him to death for loans. One day that the agent had been particularly annoyed he asked each applicant to take a seat in his outside office and after a while, when there were about a dozen waiting for him, he appeared and said: "Gentlemen, you have all come on the same errand, so there is no secret. You have all asked me for loans, varying in size from $25 to $500. You will be surprised to hear that these various sums aggregate as much as $1,700. Now, I am not running a bank. I am doing business on very small profits and I need every cent I have. I am very sorry for the predicament you are in, but I am powerless to help you." They all went away except one man—an actor well known in New York—and he followed the agent to his hotel. He went up to the bedroom where the agent was dressing and urged him once more to lend him $100. The agent, who had accepted an invitation to supper from the man one evening and felt, therefore, under some obligation, put his hand in his pocket and drew out three pounds. "This is all I have to last me until Monday," he said. "But if you like, I'll divide with you." "Give me two pounds," said the actor. He got them, and the agent has not seen him since.

Comedian Seabrooke says he never saw a negro turn completely white until the other day. It was the coon who manipulates the handles of the carriages as they drive up to the Broadway Theatre each evening. He asked Seabrooke what Tabasco meant and the playful comedian gave him a souvenir bottle and bade him taste it. Of course, the foolish coon at once swallowed half the contents of the bottle, and the way he carried on is described as uncanny. To get even with Seabrooke, the coon gave the rest of the bottle to his wife and the next day he informed everyone at the theatre with the greatest satisfaction that "the missis had a drefful bad time."

"We have to be exceedingly watchful," said the director of a well known school of acting the other day, "to prevent our students being imposed upon by irresponsible managers. These men know that the students are glad to appear in public, and they offer to take them out in organizations more or less shady, and propose an absurd salary, and sometimes no salary at all. They neglect, of course, to mention the possibility of the members of the organization having to return home on foot. We do not allow the students to be approached if we can help it, but these men are cunning, and they manage to procure the students' private addresses. One of our students—an attractive girl—was badly scared by one of these hawks the other day. He made a "business" call, and in a few moments the young lady had to call for assistance."

There is considerable curiosity on the Rialto as to who Actor-Manager Piton will select to create the role of Napoleon in the forthcoming production of Madame Sans Gene. More than one hundred applications have been made to Mr. Piton and at least a dozen actors have assured me solemnly that they have received offers to play the part. But Mr. Piton informs me that he has made no one an offer, as he is anxious to get a good man and, to that end, intends to go very slowly in picking him out. A dickey bird tells me, however, that Augustus Cook may be engaged for the part. In fact, Mr. Cook has gone so far as to get himself photographed in the Napoleon "make-up" to show how closely he approaches the ideal. Mr. Cook isn't a bit like the Great Emperor, but, then, neither is the actor who played the part in Paris.

"That little story in connection with the Mason-Manola trouble in Boston about rushing the percentage is by no means new," said the manager of a well-known combination house in this city the other day. "As you know only the very best companies play in my houses, yet I assure you I have often caught them doing that very thing or trying to do it, which is not quite the same thing. For instance, say that I am playing the attraction on the sliding scale of 40 per cent. below $5,000; 50 per cent. below 7,000; and 65 per cent. all over, and suppose on Saturday night the week's receipts have been $4,900. Their man will get someone to buy one hundred dollars' worth of seats and the attraction, if the trick worked, would be a clear $400 in pocket. But we combination managers know a trick or two, also. A visiting manager has to rise very early in the morning to get ahead of us."

Henry E. Dixey has made up his mind to leave the footlights severely alone next season and to devote his time to an entertainment tour *à la* George Grossmith. He will give all his famous imitations and make-ups. A Boston man has been secured for the all-important role of backer.

A pretty good story is told of Thomas Canary's first experiences in running a Broadway house. The designs for the scenery in The Passing Show had been passed upon and the work given out, and Canary asked Lederer casually what it was going to cost. "Oh, somewhere in the neighborhood of three or four thousand dollars," was the reply. "Four thousand dollars!" gasped Canary. "Why, I never spent a penny more than $800 at the Eighth Avenue Theatre."

Helen Bertram, notwithstanding all reports to the contrary, will originate the principal part in Reginald De Koven's new opera, Rob Roy.

E. J. Henley will star alone next season in a revival of Deacon Brodie, and probably will begin his tour in New York. The identity of the "angel" is enshrouded in mystery, but I hear it is a well-known Wall Street man.

I see that Mr. McKee denies the report that his partner, Charles H. Hoyt, is to manage Miss Seligman next year. Nevertheless, it is true that Mr. Hoyt made such a proposal to Miss Seligman, and that he even went so far as to say he was willing to spend $10,000 in procuring her a new play by Bronson Howard or Victorien Sardou, provided she would put up half the necessary capital for the venture.

William A. McConnell, the guardian angel of the American Theatrical Exchange, is very much interested in Dowe's bulletproof coat. He says he is going to save up his pennies and give the famous inventor a contract for a "touch-proof" coat—a garment which will ensure him from being "touched" for twos and fives by the members of the Great Resting Army.

A good opportunity for a "snap" will be the coming school teachers' Convention at Asbury Park. There will be attendance of more than fifty thousand school teachers of both sexes and numerous societies are also to be present. All these people will want some kind of amusement in the evening and I understand a scheme is already on foot to obtain time at the local theatre for a "scratch" company from New York playing stock.

Joseph Brooks cabled recently to London to J. H. Barnes telling "Handsome Jack" to come back in a hurry. Mr. Barnes had only just reached London, where he had gone for a vacation, but he took steamer again at once and will be here next Saturday. Mr. Brooks probably wants Mr. Barnes for his Summer season in Chicago.

Richard Mansfield will be seen next season in entirely new plays and he will open his tour in New York. His trump card, I understand, will be the play based upon the life of Dean Swift which Mr. Mansfield has had in his mind some time. All the old plays will be shelved.

TOUCHSTONE.

AMONG THE DRAMATISTS.

Dramatists are invited to send to THE MIRROR for publication in this column news items concerning themselves and their plays.

C. R. Clifford has just finished a new farce-comedy requiring a small cast of characters. His new play for Willie Collier is almost ready, although Mr. Kidder's play is still in use by that star. Mr. Clifford is also author of Dr. Cupid, which will go out for its third season under C. B. Mason's management; and of Mollie, which Annie Ward Tiffany will do next season.

• • •

Among the new one-act plays to be produced by Charles Dickson next season will be German Lessons by May M. Ward.

• • •

Charles T. Vincent, author of Gentleman Jack, has gone abroad after material for two plays to be written on his return. One will be called Boss Sweeney, and will be designed for Bobby Gaylor.

• • •

Robert Drouet is finishing his play called Montana, and is also engaged on another drama that deals with Russian political life.

• • •

Lieutenant C. S. Clark, for many years editor of the *Seventh Regiment Gazette* and a military correspondent of the dailies, and D. S. Mercier, whose plays, Ponce de Leon, Dust, and Bearding the Lion have met with success at the Berkeley Lyceum, have completed a military comedy-drama called In '62, which it is claimed contains several new ideas and several entirely original situations, founded upon actual occurrences at the beginning of the war.

• • •

Marguerite Merington's new play, Bonnie Prince Charlie, may be produced at the Lyceum next season.

• • •

William Howard Aubrey, of Detroit, Mich., has written a three-act musical drama, entitled Casimer, for which John Edwin Fancher has composed the music. The incidental dances have been arranged by Prof. Herman Strassburgh.

The plot deals with an episode in the Franco-German war. Casimer was formerly an officer in the French army, whose wife eloped with a fellow officer, taking their two-year-old girl with her. At the opening of the play he has changed his name to Casimer, and has become the keeper of the light at Cape La Heve. Two years have elapsed since the elopement. General Malcour being hotly pursued by the Prussians, leaves a little four-year-old girl in Casimir's cabin. Thus Casimer unknowingly brings up his own child. In the ensuing acts the girl has grown up. She is known as Amabel, and has a love affair with Gerard. Gerard wears a ring given him by Amabel, which Malcour recognizes as the one he had placed on the finger of the little girl he left at Cape La Heve. This ultimately leads to Malcour's exposure as the officer who eloped with Casimer's wife. A duel takes place between Casimer and Malcour. The latter finally makes a full confession, telling Casimer that his wife is dead, and that Amabel is his real daughter. Amabel and Gerard of course get married.

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"The characters are all interesting and were well taken."—*N. Y. Advertiser.*

"A genuine soubrette heroine all sweetness and joy."—*N. Y. Times.*

"It has picturesque scenes and many situations that are theatrically effective."—*N. Y. World.*

"As a play it possesses all to rouse enthusiasm and attract large audiences. It will undoubtedly prove a money winner."—*Daily News.*

"The author has been skilful in denoting character."—*N. Y. Sun.*

JOHN DREW AS CHRISTOPHER, JR.

Christopher, Jr., a new comedy in four acts received its initial production on June 4 at the Grand Opera House of Wilkesbarre, Pa. John Drew appeared as Christopher Colt, Jr., and gave an amusing personation of the role.

Christopher gets into trouble by jumping into the upper berth of a state room occupied by a young lady. The papa catches him while he is trying to make his escape and exacts his promise to marry the girl. On the day of the ceremony the girl is too ill to leave her room. So they are married without seeing each other, he under the name of Bert Bellably, and she under the name of Miss Dwyer.

Meanwhile Papa Dwyer dies, and the girl takes the name of her uncle and is known as Miss Hedway. Christopher resumes his real name, so that when they meet they are not aware that they are husband and wife. They fall in love with each other. Complications ensue, and a happy denouement brings the comedy to a close.

UNDER THE BLACK FLAG.

F. M. Tiffany, manager of the Bennington, Vt., Opera House, has sent out circulars announcing the engagement at cheap prices of the Matheus and Walters repertoire company. The repertoire includes The Danites, Paradise Lost, Miss, Spider's Web, Hazel Kirke, Kindergarten, and Current Cash, several of which plays are quite evidently pirated.

REFLECTIONS.

Olive Homans and her mother are visiting relatives in Maine.

Peter F. Dailey will spend the Summer abroad.

Lillie Burnham will spend the Summer in Boston with relatives.

Bertha Walzinger is visiting relatives in Wisconsin.

James K. Hackett is busy organizing his Summer company, which will open in Montreal June 25.

Lily Post has taken the part in Pauline Hall's company which Adele Ritchie was to have filled.

Victory Bateman will be the leading lady in Walter Sanford's stock compay at Niblo's next season.

Tony Denier is expected to arrive in New York this week to complete his organization for next season.

George Woodward will play Mathew Brandon in A Texas Steer next season.

Lottie Williams has been engaged by Walter Sanford for his stock company at Niblo's next season.

Isabel Waldron will be with Madame Rhea next season.

Grace Gaylor Clarke has been re engaged for Shore Acres next season.

Payne Clarke has been engaged, through Roberts and Ebert, as leading tenor in the Mme. Tavary company next season.

The cadets from the West Point Military Academy and many of their friends will visit the Garden Theatre to-night.

Ellen Vorkey was supported by Agnes Frielle, of Baltimore, at her last entertainment in Hardman Hall, Miss Frielle playing the character part in A Chance Meeting.

The Hagenbeck trained animals will open for the Summer season in the new Hagenbeck Arena at Manhattan Beach on Saturday. The new arena cost $15,000. Manager Hoffheimer says the show will present the largest number of trained animals ever seen in this country, the aggregation comprising nearly four hundred. Yesterday some 300 animals, including 250 monkeys, arrived from Carl Hagenbeck's headquarters in Hamburg. In addition to their performances, the animals will form a very interesting menagerie.

William J. Goss, Marion Strathmore and Lucille Leath are among the new engagements for the Richard Golden Old Jed Prouty company.

Louise L'Estrange has had news from her son, Cecil Ward, who is leading man with Brough and Boucicault, in Sydney, Australia, telling her of the success of their company in the late New Zealand tour, and the popularity of their production of the Second Mrs. Tanqueray, in which her son plays Sir George Orevd. Cecil Ward hopes to visit the United States some day and repeat the success he has had in England and Australia, especially in his favorite part of Tom Jones, in which he made his greatest hits.

The seventh annual meeting of the Society of the Alumni of the American Academy of the Dramatic Arts, for the election of officers will be held at ten o'clock Friday morning, June 15, at the Berkeley Lyceum, New York. A large attendance is expected.

Paul Dresser has written music and Charles F. Doran the words of a song entitled "Broken Ties."

Jule K. June has signed with Jefferson, Klaw and Erlanger for Palmer Cox's Brownies for next season. Mr. June will sail for Europe on the *Campania* on Saturday with a party including Fay Curtis and Jack Carter.

George Parsons, of Gloriana, is spending his vacation at Adrian, Mich.

Manager Pitou has engaged Florence Roberts for The Power of the Press.

Matt Grau will open a Summer season of opera about July 4 at Cape May. His regular season will begin in September, at Halifax.

The partnership of Strauss and Klee, theatrical programme printers, has terminated by limitation. Frank V. Strauss will continue the business.

Lisle Leigh, who has been visiting friends in Washington, is on her way to San Francisco to join the Potter-Bellew company.

Mona Mora will go to France in July to look after some property which she has inherited.

Alma Chester has signed to play leading juveniles next season with Maude Hillman, opening in Cortland, N. Y., on Aug. 27.

Julie Walters has engaged eight of last season's company in Side-Tracked for next season.

Eugene Presbrey and Milton Nobles were elected members of the American Dramatists' Club last week.

Rankin and Hubbard have taken possession as managers of Music Hall, Flint, Mich.

The regular monthly "smoker" of the Garrick Club was held on Saturday evening. Noted members of the dramatic and musical profession appeared.

Burr McIntosh says everything encourages his stock company venture at the Four Seasons Hotel, Tenn. He had thought to secure Frank Carlyle as leading man, but the latter's father is ill and he did not wish to engage for that reason. Thus Mr. McIntosh is looking for a young leading man of reputation.

The production of Ibsen's Ghosts in Denver has stirred criticism in that city to the depths. The play is generally denounced as unfit for public view, but the acting of it is commended as most artistic. Agnes Proctor was the Mrs. Alving, George Herbert Leonard appeared in two parts, as Oswald and Jacob Engstrand, and Albert C. Delthwyn was the Pastor Manders. This company will present Ghosts in Colorado Springs, Pueblo and Salt Lake, and return to Denver to repeat it and to produce for the first time in America Hedda Gabbler. If they are successful, they may go to the coast with these plays.

Lew Dockstader is at Proctor's this week.

"Little Ruby," the child dancer, was the pet of English royalty last week. She was invited to Marlborough House on the occasion of the Duke of York's birthday.

Bessie Clayton and her husband, Julian Mitchell, sailed for England on Saturday. Miss Clayton is to dance in London and Paris.

It is now stated that Lillian Russell has decided to appear in Europe next season and that she has signed a contract to that effect with D'Oyly Carte.

Francis Wilson will open at Abbey's Theatre in his new comic opera on Sept. 10. J. Cheever Goodwin has written the libretto and Jakobowski has composed the music. The scene is laid partly in Hesse and partly in France. The opera is not yet named.

The Fourteenth Street Theatre will close for the season next Saturday.

The Paultons have finished their three-act farce comedy for Hoey and Rice. It may be seen at the Bijou next Fall.

Mary E. Wilkins is dramatizing her novel, "Jane Field," being assisted as to stage management by Mr. Rose, of the Boston Museum.

Rose Latour, a member of the chorus at the Casino, was taken ill while playing last Tuesday evening, and was taken to her home at 363 West Thirty-third Street, in an ambulance.

In the Name of the Czar, George C. Jenks' melodrama, which is said to have been very successful in Pittsburg last season, will come to Niblo's on Aug. 12.

Wilson Barrett will return to America next season, opening on Thanksgiving Day at the American Theatre.

Harry B. Pitt is organizing a series of benefit performances to take place at the Madison Square Theatre, beginning June 25. Roger la Honte is the play selected. The proceeds, it is said, are to be divided among the united charities.

On the Mississippi, a new melodrama by William Haworth, will be produced early next season at McVicker's Theatre, Chicago, under the direction of Thomas H. Davis.

Lillian Lewis will make her debut in Shakespeare next season, when she will appear in a production of Antony and Cleopatra.

One of the novelties of the coming season will be the three-act musical farce comedy, A Baggage Check, which will go out under the management of Giles Reynolds, assisted by D. S. Vernon as business manager. The time is all filled, the printing completed and the scenery for the three acts completed. The members of the company are Arthur E. Moulton, James B. Gentry, Louis Martinetti, Lucius B. Jackson, Walter Hawley, Theodore Burkart, W. C. Le Tort, Cora Leshe, Rose Chesnean, Madge Yorke, Lottie Madden, Virgie Arnold, Luella Miller, Maud Hawley and Evelyn Mason, with Al. Henderson as musical director.

Thomas H. Davis' On the Bowery, the piece in which Steve Brodie is to appear, will be produced at the National Theatre, Philadelphia, on Aug. 11.

The opening of the regular season at El dorado will occur to-morrow (Wednesday) evening with a ballet entitled Benamela; or, A Summer Night's Dream.

Frederic Solomon is performing at the Union Square Theatre this week.

C. B. Mason will take out Dr. Cupid next season. James Slocum will be the business manager.

Mlle. Marie Pogarick, the comic opera singer, has arrived in town from Vienna. She will be seen in one of the leading attractions next season.

Fred. Edwards, the stage manager, has been engaged to stage the revival of Rory o' the Hill next season.

W. E. Kendall, manager of the Holyoke Opera House, Holyoke, Mass., is having the house rebuilt and renovated at an estimated cost of $30,000. It will be ready to open on Sept. 25.

T. W. Venemann, manager of the Grand and the People's Theatres of Evansville, Ind., arrived in New York last week. His headquarters are the American Theatrical Exchange.

The General Term of the Court of Common Pleas has confirmed judgment against Henry W. Roeborn in favor of several chorus girls who were employed in The Rainmaker of Syria, for salaries, and it is said that the amounts have been paid by the defendant.

Lizzie McCall, who will sail for Europe on June 23, will return to the light opera stage in the Fall.

Burglars entered the theatre at Waycross, Ga., the other night, but did not find anything.

John McCauley, of Louisville, Ky., arrived in town last week.

Mark Taylor, of McKeesport, Pa., has taken desk room at the Packard Agency.

Wilson Ross is booking Gerald and Martin's Police Inspector. The production will be under the direction of James R. Vincent.

Charles Harbury, late of the E. H. Sothern company, has been engaged by Manager Pitou for Madame Sans Gene.

Marie Tempest may secure Audran's new opera, La Princesse Blonde, while abroad.

Jefferson, Klaw and Erlanger's 1492 company will go out early next season. The people are now being engaged and E. E. Rice is personally superintending the production, which will be identical with his own.

Next season the Lew Dockstader Minstrel company will comprise the following performers: Lew Dockstader, James McIntyre, Frank Dumont, John C. Harrington, Thomas Heath, Sharp and Flatt, Frank White, and Pete Griffin, comedians; John S. Terry, Frank Howard, William Galpin, Howard Powers, Edward Darling, and E. Percy Whitman, vocalists; three Marvelles, Archie, Edward and Daniel (from the Alhambra, London), Pete Griffin and the Pickaninny Band.

William Pruette is with Pauline Hall at the Park Theatre, Philadelphia, and not with the Calhoun Opera company, as has been stated. He will next season originate the title-role in Smith and DeKoven's Rob Roy.

The season of Friends, Edwin Milton Royle's play, will open at St. Paul on Aug. 6. Arthur Aiston will manage the company, which will be practically as before. Mr. Royle has just bought a country place at Magnolia, the most exclusive and fashionable of the New England coast resorts.

Jennie Hendrick has just closed a successful season of forty-one weeks, and is in the city.

LETTER TO THE EDITOR.

QUEEN GERTRUDE'S AGE.

CRAWFORDSVILLE, Ind., June 3, 1895.

To the Editor of the Dramatic Mirror:

SIR:—In your issue of June 1 you quote from a lecture on Hamlet given recently in New York by Mary E. Beaston. Miss Beaston says Queen Gertrude was "a woman of most potent attractions, only forty."

The lecturer must have passed very superficially through the text; for Hamlet himself was at the time of action, thirty years old. In proof of which statement I quote from the grave digging scene (Act V., Scene I.), when Hamlet asks the first gravedigger how long he has been in that employment, he answers:

"Of all the days i' the year, I came to't that day that our last King Hamlet o'ercame Fortinbras."

Hamlet asks: "How long is that?"

The gravedigger answers: "It was the very day that young Hamlet was born."

And a few lines further on, he says: "I have been sexton here, man and boy, thirty years."

As Gertrude was presumably a Dane, or at least born in the Temperate Zone, where women do not mature at the age of ten, it was a physical impossibility for her to have been but forty. Had she been born under the Equator it might have been possible, but not probable. People in general regard Hamlet as a mere youth, almost a child, when in fact he was a mature man, suffering as only a man could suffer under his mother's conduct, and the usurpation of his father's rights both in state and home, by the man who was his father's murderer and his mother's seducer.

Respectfully, SIDNEY KNOX.

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WANTED—At once, for the Summer season of twenty weeks, Clarion Cornet, Baritone, etc. A good salary will be paid to the right party. Send reference, etc. J. W. GOODMAN, Post Building, Providence, R. I.

IN OTHER CITIES.

PROVIDENCE.

The Providence Opera House was reopened 5 and 6 for the closing performances of the season, and a more delightful entertainment could not be asked for. The attraction selected was Panjandrum, by De Wolf Hopper and an excellent co., and notwithstanding the lateness of the season, the house was packed at each performance. Mr. Hopper's work was at all times pleasing, and Edna Wallace Hopper, as Paquita, won the audience by her clever impersonation, sweet singing and graceful dancing. The scenery was very effective, and the costumes beautiful.

The annual benefit of the R. I. Catholic Orphan Asylum took place in B. F. Keith's Opera House 5 with an entertainment by the orphans. Mr. Keith, according to his usual custom, tendered the free use of his theatre and all connected with it.

The bill at Lothrop's Opera House was changed 11, when Camille was given by Katherine Rober and the stock co. to crowded houses. Miss Rober's benefit 12 netted her a neat sum, and her work in the drama was greatly enjoyed. The attraction 14-9 was Monte Cristo, given by members of the stock co., to fair business. The leading roles were well taken by H. Percy Meldon, Ethel Tucker and Charles Barringer. The Ironmaster 21-26.

The St. Felix Sisters in A Lucky Hit closed a very successful week's engagement at the Westminster Theatre 2. George J. Clifton, the clever female impersonator, has been engaged with this co. to play Clorinda in the farce, and displayed some beautiful costumes, among them being a $500 Worth dress. On Thursday one of the St. Felix Sisters was called out of the city, and Mr. Clifton played her part, that of the Prince, at an hour's notice in a praiseworthy manner. Ed. Adams, the Carmencita of the co., made a decided hit with his songs and dances. With this week's performance this house closes its doors for the season. The attraction 4-6 was Harry Eaton's Afro-American Vaudeville co. and for the rest of the week the International New York stars with Hacker and Lester, trick bicyclists.

Nina Saville (Mrs. F. E. Beane) is resting in this city.

Boston Lodge Theatrical Mechanics will be the guests of Providence Lodge July 10 when they will see which lodge has the best ball team.

Everett Kempton, formerly of the Westminster Theatre, has signed with the Pat Murphy co. and will go in advance.

Katherine Rober will leave early in July for a short trip abroad, visiting London and Paris.

Justin Page, of the Katherine Rober co., which left here 2 to play a special matinee of Camille at the Boston Museum, tells me a pleasant feature of the trip. In the year 1872, it was on this stage that he made his first professional appearance, and on his return he was greeted by several old attaches of the house, who remembered him, including J. Q. Putnam, John Witherill, George Boardman, John Brahem, Louise Mason, and Mrs. Sarah Durant, who have been connected with the house from twenty to forty years respectively.

The French dancers, June Morris and Phœbe Morrietta, of the St. Felix Sisters co., appeared 2 in new striking costumes of their own design and make, with large butterfly hats, built by the complaisant milliner, Ed. Adams. Mr. Adams closed with this co. at Fall River, Mass., 6, and will sail for Europe early in July. George Clifton will remain with the co., and both have been re-engaged for next season.

Comedienne J. L. Byrne, of Lothrop's stock co., has closed, and is at his home in this city for the Summer.

Julia Porter, of Lothrop's stock co., was taken suddenly ill here 4, and was unable to proceed to Gloucester with the co. Her part in East Lynne was taken by Helen Linde.

Justin Page, one of Manager Lothrop's leading men, will be tendered a benefit at Lothrop's Opera House in this city 25.

George H. Nichols, formerly of the Justin Adams Dramatic co., was here 6.

The Barnum Show exhibited to two large audiences 9.

HOWARD C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House Wardy and Jones, supported by a strong co., presented Julius Cæsar, Francesca da Rimini, The Lion's Mouth, and Damon and Pythias May 31-2 to good houses and appreciative audiences. Julius Cæsar was finely staged. The admirable impersonations of Frederick Warde as Mark Antony, Louis James as Brutus and Charles D. Herman as Cassius evoked enthusiastic applause. Mr. Warde and Mr. James were repeatedly called before the curtain. Both actors are great favorites with St. Paul theatregoers. In response to hearty calls Mr. Warde made a few appropriate remarks. Edythe Chapman as Calpurnia and Florence Everett as Portia met with deserved favor. Pretty Fanny Bowman was clever as Servius. The co. throughout is uniformly good.

The inauguration of Summer opera at the Metropolitan by the Columbian Comic Opera co. in an admirable production of The Black Hussar on 4 proved a decided success. Long before the curtain rose every seat was taken. A brilliant and appreciative audience gave both principals and chorus a most appreciative and complimentary greeting. The prima donna, Helen Lamont and Julia Caldwell, are gifted with clear, sweet and melodious voices and a pleasing stage presence. Sylvester Cornish, a pleasing comedian and a versatile soubrette, made a success as Barbara. Douglas A. Flint has a strong bass voice and is an excellent comedian. He made a very favorable impression in the role of Waldemar. George Lyding, senor, and Frank Biddulph, baritone, were heard to good advantage in their roles. O. B. Thayer, Eugene Denton, Albert Earle, J. F. Allison well deserve mention. The chorus is unusually good in their work, bright, clever and attractive. Their grand march was a taking feature.

At Litt's Grand Opera House, William Morris' Dramatic co. opened the Summer season 4, presenting Lester Wallack's drama, Rosedale, with a strong cast, giving an excellent performance. The house was crowded to the foyers, the largest representative audience seen at the Grand for a long time. The co. embraces a number of very clever artists, and is deserving of generous encouragement. William Morris was capital as Elliott Grey. Rita Sanders was charming as Rosa Leigh. Leona Bradley is a very pleasing and attractive actress. She made a marked success as Lady Mayo Carew. Strong was excellent as Tabitha Stork. Ruth Russell, Frances Whitehouse, Amy Thill, Rae Western, Maurice Freeman, Marshall Wayhall, John J. Collins finely sustained their respective roles. Helen Thill is a remarkably bright child, and was very clever as little Arthur Ray.

Benjamin A. Flint, of the Columbian Comic Opera co., is the son of Lawyer J. E. Flint, an old resident of St. Paul. He is enjoying a pleasant reunion with his family during the engagement.

Rita Sanders (Mrs. William Morris) is a St. Paul girl, and has a host of friends in social circles here.

GEORGE H. COLGRAVE.

ATLANTA.

The six weeks' run of Summer opera which Manager Herbert Mathews purposes running at the Edgewood Avenue Theatre opened brilliantly to an audience of magnificent proportions. The house, which has undergone something like a transformation, was decorated with exquisite taste, and Said Pasha, the first opera presented, was rendered in a way that was altogether pleasing. When Adelaide Randall appeared and poured forth her passionate soul as Serena, I question whether there was an auditor present that did not encore. Misses Sanford and Bessler, more striking than ever before, found little trouble in capturing those present, and their selection were followed by rounds of applause. The comedians, Herbert Mathews, Oscar Girard, and Arthur Ball, with their bundles of fun, same, same, provoked continuous shouts of laughter throughout. Wallace McCreery and Mr McSweeny with their rich, full voices, came in for their just share of applause. The good-sized chorus which gave evidence of careful thought and study, was indeed pleasing to hear, and the full orchestra was distinguished by its sweet and melodious grandeur, such as I have never before heard in this pretty playhouse.

Emma Screws, whose father is an Alabama legislator, and whose uncle is editor of the Montgomery *Advertiser*, is in the Gate City and has accepted an engagement in the chorus of Herbert Mathews' Summer Opera co. For quite a while she has been doing literary work for the *Sunny South*, Montgomery *Advertiser* and other papers under the *nom de plume* of Francis Dore, and this she will use as her stage name.

Jolly Ed. Horine of De Give's theatres, who has made himself so popular during his connection with this combination, is whiling his leisure moments away upon a *fin de siècle* boat which he soon purposes launching for pleasuring tours. It is safe to say that a good-sized crowd will congregate to see the launch.

AL. FOWLER.

KANSAS CITY.

The Summer season of the Kemper and Wagenhals stock co. is progressing so satisfactorily that the original period has been extended several weeks. Business is good and is increasing as more attractive plays are presented and the co. strengthened. Collin Kemper deserves great praise for the masterly manner in which he has staged all the clever plays so far presented as well as for his really excellent comedy work in the light and breezy characters he has appeared in. Young Mrs. Winthrop was presented 2-9 with marked success. Mabel Eaton, who has just recovered health and joined the co., is a very pretty young woman of delightful expression and manner, a beautiful figure, and a graceful wearer of elegant gowns. As Mrs. Dick Chetwyn her acting was so artistic that her every entrance and exit elicited a pleasant burst of applause. Lansing Rowan, who has hitherto enacted light and airy comedy roles, came out finely in the emotional work of Young Mrs. Winthrop, acting with a rare degree of intelligence as to the sympathetic possibilities of the part. John Craig gave a strong performance as Douglas Winthrop, and Clarence Holt, Una Abell, Walter Thomas, Fred. Lee, and Mattie Keene played the other parts in a fine manner. Maude Phillyps, a young English girl, made her first appearance in two very pretty and graceful skirt dances. The Crust of Society will be put on 12, and a series of living pictures will also be commenced 10. The co. went to Leavenworth 31 and played a matinee performance at the Soldiers' Home to a large house.

A Summer opera season at the Grand will be opened 10 by the Carleton Opera co. in the new Erminie. Several other operas will follow, among them a new one, Rose Marie.

Manager M. H. Hudson has returned from New York, and Manager A. Judah will leave for New York this week. Mrs. Judah and daughter Blanche will spend most of the Summer at Long Branch.

A thrilling outdoor exhibition is the attraction at Fairmount Park. A balloon carries up a large cannon from which at a high altitude a man is shot out into space who comes down with a parachute. Prof. Speedy, another feature, makes a seventy-foot dive into three feet of water in a small tank.

FRANK B. WILCOX.

LOUISVILLE.

John F. Raymond is rehearsing daily the large ballet, numbering over two hundred dancers, for the fireworks spectacle, America, soon to be produced at the Auditorium.

John M. Strauss' latest song is a pretty little ballad called "Ich Liebe Dich." It is finding a ready sale in the music stores.

Manager John P. Riley leaves for the East during the week. He will probably not return until time to prepare for the opening of the next season at the Bijou.

The Four Seasons Comedy co. will present three one-act pieces at Macauley's 7-9, the bill being The Colonel's Ward, Why? and A Romance of Harrogate. The co. is made up of Burr McIntosh, Beverly Sitgreaves, Charles Bowser, and other equally as well known people. Prices will range from 25 cents to $1 00, and good business should result. It is the intention of this co. to give weekly performances during the Summer.

Presley L. Hamilton and "Buck" McKinney, of Macauley's, are in the box office and at the turnstile respectively at the ball park.

Emil Bourlier writes from New York that he has secured Richard Mansfield, Marie Tempest and other fine attractions for next season at the Masonic.

Professor E. Eichborne is giving a series of pleasing concerts at Phœnix Hill Park. Larrer Bean is receiving favorable mention as a clarionet soloist.

Mr. and Mrs. Thomas H. Slaughter will go on the road with Marie Tempest next season.

Louisville's young tenor, Fred Palfrey, who was last season with the Bostonians, was a visitor here during the races.

Vanola, D'Ostra and other specialty people are suing for money due for services at the recent exhibition at National Park.

The Elks are making elaborate preparations for the trip to the reunion at Jamestown. A reception will be tendered Grand Exalted Ruler Arperiter and wife upon the eve of departure. Jose Estrella, the harpist, will accompany the Louisville delegation.

W. N. Haldeman, of the *Courier-Journal*, is considering the remodelling of the present Music Hall, making a ground floor auditorium suitable for large musical events, great public assemblages, etc. The Commercial Club and Manager C. D. Hess are arranging for an elaborate festival next year, feeling encouraged by the success of the one just concluded.

Mrs. Zelda Seguin-Wallace, Katie Elrith, James F. Thomson and Agnes Thomson have organized as the Thomson-Wallace Concert co., and will arrange a booking for next season in the principal cities.

CHARLES D. CLARKE.

BALTIMORE.

Ford's Grand Opera House is the scene of a revival of grand opera in a style that is worthy of the great success it has achieved. The Hinrichs Grand Opera co. have nightly drawn large audiences who have thoroughly enjoyed the rare musical treat afforded them. The individual artists have all received very flattering receptions. Nina Bertini Humphreys possesses a true lyric soprano, as well as a charming personality. Mme. Selma Koert-Kronold and Mme. Moreska are both mezzo-sopranos of note. Katherine Fleming is well known as an alto of merit, and the male voices are in all respects equal to those of their sister artists. Guille and Michelena are the two best tenors heard here in years, while Del Puente as a baritone has few superiors. The selection of operas has been an attractive one, including as it has Il Trovatore, Carmen, Faust, Cavalleria Rusticana, Pagliacci, Martha, The Huguenots, and Rigoletto. The Hinrichs co. will remain several weeks longer. Manager Charles E. Ford's enterprise in risking a long season of opera at this time of the year has been universally commented upon, and it must be a source of satisfaction to him to see his judgment so heartily and substantially approved.

Mr. Michelena is not only a fine singer, but he is likewise a fine scholar and an incessant worker. In this respect he finds a congenial companion in Mons. Guille, who not only delights with his charming voice, but at the same time contributes to the pleasure of his countrymen at home by a series of letters which he writes to the French papers.

Tunis F. Dean, of Harris, Britton and Dean, is spending a short vacation at Washington visiting his friend, Tommy Boylan, at whose place Fred. Bond, Charlie Mackey, Percy Winter and all the other "boys" of the National Theatre Comedy co. are staying.

Selma Koert Kronold has been quite ill, but is improving steadily.

Professor Pincke, of the Peabody Conservatory of Music, has finished his labors for the season, and has obtained a year's leave of absence, which time he intends spending in Europe.

WILLIAM J. O'BRIEN, JR.

INDIANAPOLIS.

At the Park Theatre Mr. and Mrs. Robert Wayne presented Forgiven Monday and Tuesday, followed by Rip Van Winkle the rest of the week. Mr. and Mrs. Wayne assumed the leading roles and were ably assisted by a competent co., including Orson Dunn, R. S. Blanchard, Beatrice Earle Wiles, and others. This engagement closes the Park for the season.

J. H. Rice, of this city, stage manager of the Gus Williams co., has been appointed emergency umpire by President Johnson, of the Western League.

G. A. REUSER.

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No possible injury can result from any reasonable amount of riding on a properly constructed bicycle. The theory that cycling was harmful has long since been exploded, and physicians everywhere recommend the wheel to-day as affording the best means of exercise for men and women.

Dr. William S. Stewart, Prof. Emeritus, Medico Chirurgical College, Philadelphia, says: "I regard the use of the bicycle as a means of physical culture superior to any other means in use at the present time. The mental exhilaration which accompanies the exercise is perhaps equivalent to one-half the benefit derived, and the two means combined should, in my opinion, bring about physical strength and vigorous mind."

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WASHINGTON, D. C.

The second week of the engagement of the Summer stock company at the New National continued to good patronage, the prime attraction being The Scholar, preceded by the curtain raiser, Mr Hobby's Daughters. Frederick Bond continues a reigning favorite, but it is well nigh insidious to even say this, when every member of the co. is so full of capabilities, and stands almost equally well in popular appreciation. The play booked next is My Awful Dad, which proved such a favorite last Summer, and the success of which promoted a wealthy Washingtonian to enthusiastically offer to back Mr. Bond in a starring engagement, presenting that play alone.

Under Mr. Allen's management Albaugh's is adding to its well merited popularity, and the Strakosch Comic Opera co. are individually and collectively winning fresh laurels as tuneful entertainers and clever people generally. The bill the past week was Olivette, in which Werne Gilroy took a lead. Her Olivette made up in *chic* for what it might have lacked in musical technique. She is a pretty little woman, and is very clever. Johann Strauss' Gypsy Baron next. It had been intended by the management to put on Paul Jones next, but owing to the amount of preparations to be made, it was decided advisable to postpone it until another week, possibly week of 18-23.

The testimonial benefit given at the Lyceum Monday night to Manager Eugene Kernan was well attended, and was a generous recognition of his popularity as an "entertainment caterer." Since Sept. 25, 1893, when he first opened the Lyceum Theatre in this city, he has practically held the variety field his own. The performance was composed of an olio programme, with several interesting boxing bouts. Among the audience were a good many well known people, and it is interesting to note that Senator Brice bought a box, though he was not present.

The Lyceum next week will commence a series of female walking contests. In each match the contestants are to walk seventy-two hours for the world's championship. The starters in the first contests will be Aggie Harvey, of Pittsburg, Pa., champion of the world, whose seventy two hour record is 372 miles; Rose Tremont, of Philadelphia, Pa., record 321 miles; Wellie Harvey, of Pittsburg, Pa., record 320 miles; The Little Wonder, Syracuse, N. Y., record 321 miles; Mamie Bryatt, Albany, N. Y., record 320 miles; and Clara Ball, Cleveland, O., record 310 miles. Each contestant will be required to make 275 miles for a place. The contest will be under the management of W. A. Hoagland, of Auburn, N. Y., champion head and toe walker of the world, who will give daily exhibitions. He also has a standing challenge to walk against any man in the world for from $500 to $2,000 a side, or he will forfeit $100 to any one whom he fails to beat.

A testimonial benefit was given to Jennie Good at the National Rifles Armory 9. An interesting programme was presented, in which Carrie Pryor, Helena Mitchell, William H. Conley, and other familiar names appeared.

The Pastime Athletic Club gave a colored championship tournament for the Richard K. Fox gold medals at the Lyceum 8, 9.

At the Academy of Music 7 the National Ideal Opera co. made its initial appearance in The Mikado for the Knights of Pythias encampment fund. Kitty Thompson Berry is a member of the co., together with others not unknown to professional fame. Her Yum-Yum may be said to have been the life of the performance. Ed. R. Fox made a very capable Pooh-Bah. Mr. Fox, it will be remembered, was the giant of Barry Wheaton Howard's juvenile grand opera, Jack the Giant Killer, which, by the bye, is probably to be revived at an early date in one of the playhouses here.

A hitch is said to be a hitch with the arrangements for the Damon and Pythias production at Albaugh's during encampment week. The play was to have been put on by George E. Rogers, during a week of repertoire, and the Executive Committee was to have had 50 per cent. of the gross in return for their patronage and co-operation. But the committee was recently informed by Manager Allen, that Mr. Rogers will have nothing to say in the distribution of the funds arising from the performance. This was a great surprise to the committee, as a contract had already been signed with Mr. Rogers. They are now in correspondence with him, and it is thought that should the first named arrangement fall through, some other could be made with Mr. Allen, whereby the committee would reap some benefit from the week's performance. It is estimated that there will be over 100,000 visitors here during the Pythian encampment, which prospect is correspondingly satisfactory to the local managers.

Ridge Waller, for so many years the popular treasurer of the Lyceum, but now connected with Sam T. Jack's Theatre, Chicago, has been on a visit here, greeting old friends whose names are legion.

Alerts are so well authenticated now developments in regard to the proposed new Washington theatre, but there is no longer any doubt of its being built, probably in time to participate in at least a portion of the next season's business. There will be some interesting announcements to make public in connection with the new house, that the writer is not yet at liberty to publish.

EDWARD OLDHAM.

NEW ORLEANS.

It has at last been decided that New Orleans is to have a season of French opera next Winter. Arthur Durieu, who managed the French Opera House two seasons some years ago, has secured the same theatre, and proposes to give a four months' season of light opera, opera comique, and operetta, to which will be added the novel feature of a *ballet de caractere*. Mr. Durieu will leave here about 25, for New York, and sail at once for France, where he will engage his artists.

Jefferson, Klaw and Erlanger, the lessees of the St. Charles Theatre, have generously donated the use of that house for a testimonial benefit tendered by the citizens of New Orleans to Catherine Cole, one of our most gifted writers, whose failing health has compelled her to spend a year in Europe. The benefit takes place 6 when The Colleen Bawn will be presented by talented amateurs.

The amusements for present Summer nights consist of concerts at the West End and at the new Duconge Grounds. At the latter place Seguntzio's Royal Japanese Troupe, brought here by Frank Maris, and left in distress and out of funds, is giving performances.

The host of friends of Colonel Charles Gaynod, the manager of the Academy of Music and St. Charles Theatre last season, had with delight the prospect of having him in New Orleans next November as business manager of Jefferson, Klaw and Erlanger's 14th.

The announcement that Tom C. Campbell, who was assistant treasurer at the St. Charles Theatre last season, will return this Winter as advertising agent for Jefferson, Klaw, and Erlanger's theatres in this city, is also most gratifying to the theatregoers of this city.

Prof. L. M. Chapman, of Algiers, across the river, is preparing to produce a new operetta.

L. C. QUINTERO.

DETROIT.

Matters at the theatres are quiet, the principal houses, the Detroit and Lyceum, being closed for the Summer.

At Whitney's Grand The Black Flag was played the first half of the week, 4-6, followed by Ten Nights in a Bar Room. The co. is headed by J. L. Ashton, an old Detroiter, and introduces Ray Johnson, a precocious child, at every performance.

At Campbell's Empire the Frost-Fanshawe co. opened in Ten Nights in a Bar-Room 4-6, followed by the Two Orphans 7-9.

On the evening of 4 Manager C. A. Snow, of the Lyceum, was tendered his annual benefit, the attraction being Roland Reed and co. in Lend Me Your Wife. Between the acts calls were made for Mr. Shaw, to which he responded in a neat little speech, after which he was presented with a diamond pin, coming as a token of esteem from many of his admiring friends. Mr. Shaw has been associated with theatrical matters here for many years, starting in as treasurer for Tom Davey, and has been connected with both the Detroit and Lyceum Theatres. He is deservedly popular, and Detroiters hope that he will continue to make his home with them for years to come.

One of the most important real estate transactions that has occurred here for some time was the sale of the Whitney Opera House Block by its owner, Mr. C. J. Whitney. Mr. Whitney states that he is perfectly satisfied with the sale, inasmuch as he realized a very handsome profit on the investment. He gives as his reason for selling his contemplation of increasing his regular music business to considerable extent, and, therefore, he was desirous of cutting down his circuit of opera houses, thus allowing him more time to devote to his music business.

Fred Whitney spends most of his time in New York, arranging details for the coming season's tour of Marie Tempest, as well as the production of De Koven's latest opera, which he has sole rights for.

F. K. STEARNS.

DENVER.

The performance of Ibsen's Ghosts took place May 31 at the Tabor. Although the weather was bad there was a good attendance. There was a good deal of criticism on the moral side of the play in the local papers, and much of it very strong in condemnation. But of the actors nothing but praise is heard of the masterful manner in which the characters were handled.

Manhattan Beach opened 2 with the new stock co. in the Galley Slave. It was a fine performance in every respect, and has already drawn large numbers to the beach. The utmost care is taken in casting. There is excellent material in the co.

There was a very pretty operetta, Merry Milkmaids, given at the Broadway 1, 2 by amateurs, and it proved one of the most pleasing non-professional entertainments ever given here for worthy causes. The chorus was especially good. Hart Harris managed the stage, and it reflected credit on him, as the groupings of so large a number of people were thoroughly artistic. No announcements at this house of future attractions.

Elitch's opened 3 under the management of Mrs. Elitch, who will endeavor to carry out the programme of her late husband's. A strong specialty bill in the auditorium is a prominent feature to the amusement to be found there.

The World was the attraction at the Tabor week of 4-9 and drew fairly good houses. The Summer scale of prices has been put in force, but let a New York co. come along, and they will be raised as usual.

I should say most of the professionals in the city attended the performance of Ghosts from the number that were present. Jeffreys Lewis was among the number. She is said to be on her way East. There was no music between the acts in accordance with the custom in Norway.

At the Lyceum the stock co. has disbanded, and the house is closed.

Arlington Park opens July 4 with Pain's spectacle, Paris from Empire to Commune.

Chief Usher Iceland, of the Tabor, has been appointed treasurer of the house.

The Merry Milkmaids will be produced in Colorado Spring by the same co. that produced it at the Broadway.

McKee Rankin will summer in Denver.

W. P. PRESCOTT.

MINNEAPOLIS.

At the Grand the Wards-James co., May 6-9 presented Julius Cæsar, Othello, and Damon and Pythias to audiences which made up in enthusiasm what they lacked in numbers for so fine attractions. The regular season closed 5 with Al. G. Field's Minstrels. Next season the management of this house will be assumed by L. N. Scott, of the Metropolitan, St. Paul, who will manage the two houses.

At the People's the regular stock co.'s season has closed, benefits being rendered during the last week to Leonora Bradley, Maurice Freeman and Hudson Liston. The co. of specialty performers who opened the new Exposition Auditorium have been transferred here, with prospects of a long week. The Summer season of light opera opens next week with the Andrews Opera co.

The Frank Beahon Opera co. seem to have made a hit at the Bijou, drawing large houses with Olivette and Said Pasha. Supporting the star are Myra Moulin, Alice Verona, William West and J. R. Oakley.

Two Summer opera co.s at one time is a new venture in Minneapolis, the result of which will be interesting.

P. C. CRESSEY.

Philadelphia Press.

Nothing but imprisonment will abate the abuse and Congress ought to pass the act proposed by the dramatic authors, which adds to damages imprisonment for a second offence.

Lowell, Mass., Times.

A single conviction under the penal system would put an end to the entire system, whereas most of the offenders are "fly-by-night" concerns, which have no property to be attached, or no means from which damages could be collected. The bill is one which is demanded by a large and powerful industry; it is in the line of justice and perpetuation of literature and the drama, and it should receive hearty support from our national legislators.

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ALABAMA.

MONTGOMERY.—GOSSIP: The lease of G. P. McDonald expired on June 1. S. E. Hirscher and Brothers, of this city, have secured the lease and will manage the house. They will make a number of improvements in the house and will secure a first-class orchestra.

CALIFORNIA.

SAN JOSE.—AUDITORIUM (C. P. Hall, manager): Eugene Sandow May 28; crowded house. The new orchestra which Manager Hall engaged is no satisfactory. Stuart Robson 4; Rial's U. T. C. 5; C. A. Gardner 12; Hallen and Hart 22.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Stuart Robson closed a most successful three-nights' engagement May 31. Leonard Grover 1, 2; Sandow 3, 4; Hallen and Hart in The Idea 5-9. ——GRAND OPERA HOUSE (Lawrence Hanley, manager): After a long spell of darkness this handsome theatre will be reopened for a season of ten weeks by a full stock co. headed by Lawrence Hanley. Saratoga will be the opening attraction 4. ——BURBANK THEATRE (Fred. A. Cooper, manager): J. J. Dooling and Myra Davis in Nobody's Claim filled the house week ending 2. A Kentucky Girl 4. ——ITEM: Manager Martin Lehman, our own citrus belt comedian, has secured a lease of Mott's Hall, and will shortly open a good vaudeville show at popular prices.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Irish Aristocracy May 27; small audience; good performance.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. S. Bunnell, mgr.): The Whitney Opera House co., with Marie Tempest in The Fencing Master, drew a full house 1. The audience was well pleased. The co. was an evenly balanced one. De Wolf Hopper in Panjandrum 5. ——GRAND OPERA HOUSE (G. S. Bunnell, manager): Willie Collier in A Back Number finished the last half of the week 2 to good business. This week we have Sheehan and Sullivan's Vaudeville co. at 10-20-30. They opened 4 to a large house. The olio contains the names of some clever performe rs. ——THE WONDERLAND (S. L. Poli, manager): Electric fans have been placed in the house, and now even we have a warm day (which is not often) the large crowds that frequent the theatre find it much pleasanter than formerly. ——ITEMS: Barnum and Bailey's Greatest Show on Earth drew about 18,000 people at the two performances on 5.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): W. H. Crane in Brother John May 28 to large business despite a severe storm. Verdict, "all delighted." Callender's Minstrels 26; light house. Rose Coghlan in Diplomacy 28; well-pleased audience. Petite Marie Tempest and a good support sang De Koven's Fencing Master to large business 2. De Wolf Hopper and Panjandrum 3, benefit of local Elks, closing the season. The alterations arranged for by the management of this house include an added balcony, a raised roof and interior decorations. ——GRAND OPERA HOUSE (Belknap and Rowland, managers): Appomattox, a play of *"L'amour et la guerre"* by Oscar Beers, of this city, presented by a semi-professional cast 22 under direction of Mrs. E. D. Banas, had a big house and enthusiastic audience. Messrs. Charles Dickenson and Ralph Moore were the favorites and received merited recalls. ——ITEMS: The alterations at this house have already commenced, and the front of the new entrance in gobelin blue and gold relief carving is particularly dainty and attractive. As THE MIRROR has already announced the name will be changed to the Auditorium when the theatre opens again Sept. 1.—J. Randolph Gaylord, of Marie Tempest's support, was warmly greeted upon his visit here 2. He is a native of Bridgeport and entertained several of the co. at his father's handsome home for a few days after their season closed. Mr. Gaylord's histrionic vocal success has been most marked, and Bridgeport feels proud of him, as she does of Marion Manola Russell, Isabelle and Virginia Irving and Laura Rees, all of whom claim Bridgeport as their home.

DANBURY.—PROCTOR'S OPERA HOUSE: This house continues drawing large audiences to its daily vaudeville entertainment. On Friday the co. playing this week will be transported to New Britain by tally-ho coach, as on that date the De Wolf Hopper co. will appear. ——ITEMS: The Barnum and Bailey show drew the usual big crowds 2, giving an exceptionally fine entertainment. Charles A. Starr made it pleasant for the press representatives, making their stay enjoyable and comfortable. He is a veteran in the business, having been connected with the big tent shows for nearly twenty years.—Arthur Liebler, of this city, with the Marie Tempest Opera co., ran up here on their Middletown date, renewing the friendship of his youth.

WINSTED.—ARENA: W. H. Harris' Nickel Plate Show packed the tents at both performances 5.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain Barhydt and co., managers): Alexander Salvini in Ruy Blas 25; packed house. ——PEOPLE'S THEATRE (Atherton and Burton, managers): Dark. ——ITEMS: The initial performance at the Grand Opera House under the management of Messrs. Chamberlain, Barhydt and Co., was in every way a success, both to the star and to the management. The audience, which was a fashionable one, was well pleased. Souvenirs were distributed in honor of the event. Quite a large delegation, friends of Messrs. Chamberlain and Barhydt, from Burlington, Iowa, attended the performance. The new proprietors made many friends among Peoria's theatregoers by the courteous manner in which they treated everybody. Mr. Barhydt will remain in charge of the Grand, Mr. Chamberlain attending to the business of the other houses, of which they have several.—Ike C. Speers, manager of the Marshalltown, Ia., Opera House, was a visitor in the city 2, attending the Salvini performance. Ike is looking well, and has joined the army of benedicts recently. His wife accompanied him. ——WOMAN'S CLUB MUSIC HALL: The Ludlam stock co. (local) in Young Mrs. Winthrop 1 before a large and fashionable audience. Professor Ludlam is fast gaining a reputation as an instructor. He is contemplating putting a co. on the road next season.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Alexander Salvini in The Three Guardsmen May 29 to S. R. O. at advanced prices.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Salvini closed the regular season May 31 appearing in The Three Guardsmen to a large and fashionable audience. ——ITEM: Manager Haines resumes control of the Grand next season.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): The Spooner Comedy co. played a week's engagement ending 2 to crowded houses nightly, with two matinees. This closes our season.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): Pinafore by home talent May 29, 30 to crowded houses. ——ITEM: Garland Gaden, manager of the Academy of Music, is in New York booking for next season. He will open Aug. 27 with Charley's Aunt.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hague, manager): Summer stock co. in Our Jonathan to a large and well-pleased house May 30. Dewey Haywood Concert co. 31; small but appreciative audience. ——ITEM: The Summer stock co. includes H. C. Gibler, John Gibler, Grant Gibler, Gus Troth, Mike O'Connor, H. Robb, Martin Griffin, Nellie Gibler, Minnie Barney, Clara Vansickle. They will produce a play every two weeks through the Summer months.

CLINTON.—FAIR OPERA HOUSE (John R. Arthurs, manager): The Spy of Gettysburg was given by local talent under the auspices of the Sons of Veterans to good business May 30, 31.

CHAMPAIGN.—CASINO THEATRE (B. F. Harris, Jr., manager): Ray Burton, Lamar and Watson, and others in special team work to fair business May 28

INDIANA.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Frohman's Jane co. closed the season here May 26 to a fair-sized audience.

NEW CASTLE.—THE ALCAZAR (J. F. Thompson, manager): Margaretta Paul (special) 4-9 opened to fair business. ——ITEM: J. F. Thompson is now booking season of 1894-95.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): The Brownies in Fairyland 2, 3 drew good houses. Every one was delighted with the performance. Little Tycoon (home talent) 30. ——ITEM: The High School commencement exercises will be held at the Grand 22. Elaborate preparations are being made for the occasion.

AUDUBON.—RUSSELL'S OPERA HOUSE (G. B. Russell, manager): Jacobs' stock co. opened week commencing May 28 to S. R. O. ——ITEM: J. Winston Murray joined the Jacobs co. here as leading man. H. N. Jacobs left the co. at Des Moines for San Francisco. He was accompanied by the dancers, Malvena and Onedia, who will thence go to Australia. Before leaving Des Moines, Mr. Jacobs purchased diamonds valued at $3,700.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): The regular season closed May 31 with Lady Windermere's Fan to light business. The past season has been a fairly good one when the hard times are taken into consideration. ——ITEM: Manager Webster leaves for New York about July 1 and will devote most of his time booking attractions for next season. During his absence the Peavey will be thoroughly overhauled, repainted, and decorated, new carpets will be laid, electric lights and new scenery will also be added.

FORT MADISON.—NEW OPERA HOUSE (C. W. Peters, manager): April Skies and Plastiques May 29, 30 to good business; benefit entertainment for Library. High School graduating exercises 5; crowded house. C. W. Peters, who has been managing the new house since its opening last November has resigned, not being able to secure suitable terms for the coming season. His withdrawal is generally regretted by our citizens, as he has made a success of the house, playing only first-class attractions and no pirates. He has been with us in the capacity of manager for the past twelve years, and is well known among the profession.—Frank Crosby, of Kendall's Pair of Kids co., is visiting in the city and will remain during the Summer at the Carper House.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): House dark the past week excepting concert by local talent 21. Duncan Clark's Women Minstrels 24, to be followed by Eunice Goodrich week of 28 in repertoire. Manager Chamberlin took a party of his friends to Peoria 2 to be present on the occasion of the opening of the Grand of that city under its new management. Salvini in Ruy Blas was the attraction. Managers Chamberlin and Barhydt's connection with this house was begun under very favorable circumstances. Mr. Barhydt is temporarily in charge of the Peoria house pending the appointment of a local manager.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Lady Windermere's Fan was presented to a large audience May 29 by an excellent co. The costumes were very fine. Duncan Clark's Women Minstrels 12.

FORT DODGE.—ARENA: Cooper and Whitby's Circus gave a good show here May 28.

KANSAS.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): The Ellen Beach Yaw Concert co. gave one of the finest musical entertainments ever given in Emporia May 29.

MAINE.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): St. Felix Sisters 19. ——ARENA: Scribner and Smith's Circus 16.

BATH.—ALAMEDA OPERA HOUSE (H. F. Darrell, manager): Hannaly's U. T. C. 2; good business. St. Felix Sisters 12.

ROCKLAND.—FARWELL'S OPERA HOUSE (G. L. Black, manager): Bates Brothers' Humpty Dumpty 2; two performances; small house afternoon, evening performance good, to a large and well-pleased audience; co. closed. Joseph Green and amateurs 9; St. Felix Sisters 11; Jere Grady 14-16. ——ITEMS: Thomas E. Shea is rehearsing Richelieu, which he will add to his repertoire next season.—Frank W. Nason, sole manager and proprietor of Bates Brothers' Humpty Dumpty co., will put the same piece on the road next season, opening Aug. 15 at New Bedford, Mass. He reports a very successful season of forty-four weeks.

MASSACHUSETTS.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): The County Fair 2; crowded house. June 8.

HOLYOKE.—EMPIRE THEATRE (William D. Bunnell, manager): The Woman Hater, by Amherst College students, 5; good house. ——THE PAVILION (Alf. Wilton, manager): May Bryant, Hague and Finn, James B. Mack, the Healeys, Julia Kelly, and the American Macs, to good business. ——ITEM: William D. Bunnell has engaged the Empire for next season, and already booked several good attractions.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Rose Coghlan to a small house 2. Alabama 8.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Thomas J. Nason in The Corner Grocery closed the regular season at this house to a fair-sized audience May 30. Thomas M. Reilly, of this city, made a hit as the bad boy. Tom Nawn was very good in his skating specialty.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Thomas J. and Hattie Nawn appeared in Dan Sully's old play, The Corner Grocery, 2. The St. Felix Sisters opened a three nights' engagement 4 in A Lucky Hit. This closes our season.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): The musical spectacle, Zephre, by local talent, under direction of R. W. Averill, the author, was presented May 29 to good business. ——BIJOU THEATRE: The City Sports Burlesque co. to light houses week of 28. May Shaw co. next. Gilbert's Minstrels at the Lakeview Theatre continue to please. Carrie Tutien and Proto, the dancer are the leading features. Quite a delegation of Elks are expected to attend the meeting at Atlantic City 16 from this city. Miss Adelaide E. Noyes, of this city, gave a reception for Ida Marie Rogers, late of The Dazzler. A large number of friends were present, and an enjoyable evening spent.

PITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): Willie Collier in A Back Number (benefit of Manager Sanderson) May 28; fair business, in spite of strong counter attractions. This closed the season at this house. ——ITEM: Lizzie Farrell, of The Old Homestead co., is spending her vacation at her home in this city.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (N. C. Lenoir, manager): Amherst College class of '94 presented Roland Reed's play, The Woman Hater, 7; creditable performance. Jewett and H. H. Larkin 9. ——PARLOR THEATRE (H. B. Tucker, manager): The following specialty people were in the bill 4-9: Romalo Brothers, Nellie Clark, the Walters, Howard Clifton, and George Leslie. The attraction for week 11-16 will be Julia Kelly's Vaudeville show.

MICHIGAN.

OWOSSO.—SALISBURY'S OPERA HOUSE (Lester Brewer, manager): A Perilous Voyage failed to keep their date May 28. Frank Jones in A Country Cousin 31 to fair business.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Roland Reed in Innocent as a Lamb played to a large house 2. He was ably supported by Isadore Rush. After the performance Mr. Reed was tendered a banquet by the Saginaw Elks. Jane was presented by Frohman's co. to a fair house 4.

BANISTER.—OPERA HOUSE (Fred. L. Reynolds, manager): Marie Heath and her co. in A Turkish Bath entertained a small but appreciative audience 4. The co. is strong in every particular, and unlike many other cos. it has not been cut down in numbers to save expense. Jane 25.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Fast Mail to a small house 1. A Turkish Bath 14.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. F. Leeckie, manager): Gustave Frohman's Jane May 25 to S. R. O. Gustave Frohman came from Chicago as the guest of Manager Leeckie to see this co. play and to see Dowagiac's famed theatre. The Fast Mail 25; top-heavy house; general satisfaction. Ladies' minstrel performance 12, 13 (home talent), under the able direction of Mrs. Maybew Sprague.

MINNESOTA.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Local G. A. R. entertainment May 30, 31; good house first night; light second. Warde and James 4, 5. Gathering of the Clans (local) 18, 9.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Si Plunkard co. May 31; good business.

WASECA.—OPERA HOUSE (Allen D. Goodman, manager): Farmer J. C. Lewis' Si Plunkard co. May 30; largest house this season. Si's Farmer's Band is a strong drawing card.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Si Perkins May 26; small business. John Griffith in Faust 31. ——ITEM: Washouts on the Northern Pacific Railroad, between Spokane and Helena have stopped all movements of trains to the East. The Si Perkins co. had to lie over here for three days, and the Wade and James co., coming in from Butte were detained for a day.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Grismer-Davies in the New South 1, 2; good business. Effie Elisler 4-9.

NEBRASKA.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Andrews' Opera co. in Mikado May 30; small audience. Lady Windermere's Fan 6; Duncan Clark's Minstrels 16. ——ITEM: Messrs. Murray and Green have taken the business management of Anne May Abbott, and are making successful bookings for the Summer season.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Lady Windermere's Fan 2; fair business. Blind Tom 8.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (J. D. T. Wingate, manager): The County Fair 2; full house. Jane 5.

PORTSMOUTH.—OPERA HOUSE (E. A. Mitchell, manager): The Boston Ideal Opera co., booked for 2, decided not to give a performance against a heavy rainstorm and no advance sale. Charles Frohman's Comedians in Jane 7.

NEW JERSEY.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): Ranch 10, 7-9.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Barnabee, Karl and MacDonald's Robin Hood Opera co. to S. R. O. 2. Neil Burgess' County Fair 11; Public Schools 14.

NEW YORK.

ROCHESTER.—WONDERLAND THEATRE (L. F. McFadden, manager): Business very satisfactory week of 4-9. Samson, the strong man, proved a strong attraction. Harry Stark, illusionist, was a pleasing feature in curio hall. In the theatre Dorothy Drew, the fancy dancer, Lew Randall, an excellent buck and wing dancer, Sam and Kittie Morton, sketch team, Bessie Woods and Bella Irving in songs, Odell and Page, acrobats, presented an entertaining performance. Continuation of variety week of 11-16. ——ITEMS: All houses, except Wonderland, are closed for the season.—H. A. Foster, of Albion, N. Y., has secured the Cook Opera House for next season. The Cook will be placed in Manager Foster's circuit which comprises Albion, Medina, Lockport, Niagara Falls and St. Catharines, Ont. Mr. Foster will make some very needed changes in his new house.—D. V. Ware and George Heath will present several popular plays in the Cook during the Summer. They have already booked the co. headed by Henrietta Berleur.—Jesse Burns has completed his arrangements for his Pavilion Theatre at Ontario Beach and will open on June 25 with Catherine Germain as leading prima donna, supported by Mabel Sutton, Maggie Bolton, Fredrick Solomon, H. W. Tre Denick and W. S. Rising. Faika, Parience, Black Hussar, Mascotte, Erminie and Chimes of Normandy will be presented during the season. A large chorus will be one of the features.

ALBANY.—LELAND OPERA HOUSE (Harry Wallen, manager): Tony Farrell in My Colleen May 31-2; Mrs. J. H. Williams and co. in East Lynne 4; Edward Harrigan in Reilly and the 400 and McSorley's Inflation 6, 8; Callender's Original Georgia Minstrels 5.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Mrs. General Tom Thumb co. to fair business May 30. Master and Man 7.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gant, manager): The season of Kasson Opera House closes with De Wolf Hopper in Panjandrum 13. The season has been very successful considering the times and great praise is due to Manager Gant for bringing first-class attractions here. The Summer season will open 25 with the Maud Hillman co. for a six weeks' engagement, playing three nights of each week.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Rose Coghlan in Diplomacy pleased a large audience 25; performance very good. Edward Harrigan and co. under the management of M. W. Hanley played here 4, 5. Reilly and the 400 was presented 4 to a large audience. Roger O'Rourke was presented 5 to a fair-sized audience. ——ITEMS: Frank Abbott closed with the Annie Ward Tiffany co. after a successful season 21. He is going out with the same attraction.—Harry Elting, manager of the Model Comedy co., is home for the Summer. He is putting the finishing touches on his new comedy drama.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Maud Hillman closed week of May 28-2 to good business. Grand Musical Festival opened 4 to an immense audience. Large advance sale for remainder of the week. ——BIJOU THEATRE (A. A. Pennyvessey, manager): The Bijou stock co. opened week of 4 with the English comedy Our Boys to very large business. The same piece will continue through the week.

MIDDLETOWN.—CASINO THEATRE (R. W. Corey, manager): 8 Bells pleased a large audience 2.

NEWBURG.—ACADEMY OF MUSIC (Fred. E. Taylor, manager): Rose Coghlan in Diplomacy to a very fashionable and delighted audience May 28. C. B. Rutenber's oratorio, "Divine Love" local, and assisted by talent from New York to a packed house 1. 8 Bells closed their season here to good business 4. Callender's Original Georgia Minstrels gave a pleasing performance to fair business 6. This closes the house for the season. It is expected that the house will open early in August. Manager Taylor has booked a great many fine attractions for next season. ——ITEM: Kate Mars, late with Clara Morris' co., is going to spend the Summer with her parents in this city.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): 8 Bells May 29; large business. The Minnie Seward Dramatic co. 30-4; light business. Nora begins the Summer season July 7 for five weeks. Manager Allen has just closed his twentieth consecutive season of the Allen Opera House, and is to-day the oldest manager in the State, who has had the same theatre in the same city, for so many consecutive years. The Elks will meet here June 28-30. The local Elks are making extensive preparations to entertain their brethren.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Bostonians sang Robin Hood and The Maid of Plymouth before three immense audiences 1, 2. Mrs. John Drew, supported by Mr. and Mrs. Sidney Drew and a good co., presented The Rivals and The Road to Ruin to good attendance 4, 5. ——WIETING OPERA HOUSE (Warner and Reis, managers): Master and Man was well presented to fair business 5, 6.

SARATOGA SPRINGS.—NEW CITY OPERA HOUSE (J. E. Smith and Co., managers): Bostock and Walters select co. opened their Summer season 5. They presented Paradise Lost and The Doubles at cheap prices to fair business. Co. good. ——TOWN HALL (T. M. Putnam and Co., managers): The dramatic treat of the season was given 4 by Rose Coghlan and a very meritorious co. of players who presented Sardou's brilliant comedy, Diplomacy, to a large audience.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Rose Coghlan in Diplomacy 6. Her support was unusually good. Large and delighted audience. De Wolf Hopper in Panjandrum 12. ——ITEM: The season will close at the Van Curler 12 with De Wolf Hopper. Notwithstanding the hard times it has been a most prosperous season and nearly every attraction has made money. This speaks well for Manager Benedict, who has worked hard to please the amusement public and has given Schenectady the best class of attractions ever seen here, and it is very pleasant to note that his efforts have been appreciated. Mr. Benedict is now booking for next season.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The regular season closed with 8 Bells May 31; very large and probably the best pleased audience of the season. During the season just closed Manager Ossoski has given the patrons of the house excellent attractions, notably Robin Hood, Wang, Prodigal Father, Faust, Alabama, Primrose and West's Minstrels, County Fair and A Trip to Chinatown, and in spite of the general business depression the season has been fairly prosperous. Manager Ossoski promises unusual attractions the coming season; and for him to promise is to fulfil.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Master and Man for the benefit of Mr. Dellinger gave a good performance to fair business. ——ITEMS: Mr. Dellinger will become manager for Arthur C. Sidney, the popular young comedian, who has made a success in Squire Hopkins and who will appear in a high-class comedy written especially for him. Mr. Dellinger will secure for Mr. Sidman first-class support. While specialties and singing will be introduced they will be incidental to the piece which is a legitimate comedy. The co. will be organized and rehearsed in Batavia this Summer. They will carry some special scenery and the paper will be lithographed and especially designed by the Courier Co. of Buffalo and the Metropolitan Print of New York. It is expected the opening proformance will be given in Batavia about Sept. 1.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): McPhee's Uncle Tom 4; good house.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Andrew McPhee's Uncle Tom's Cabin 2; good business.

NORWICH.—Harry Shannon's Comedians open their season here July 16.

LYONS.—ARENA: Charles Lee's Circus 25; fair business both afternoon and evening. Barnum and Bailey 29.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE: John Griffith appeared in Faust May 29 to a full house. Thomas W. Keene in Richard III. 30; packed house at advanced prices. Ella Lecte

One of the Few Money-Makers of Last Season. Thirty-five Weeks Without a Losing Week.

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Swanton, elocutionist and impersonator, assisted by local talent, gave a creditable entertainment 1 to fair business. McGibney Opera co. 6; Commencement exercises Grand Forks High School 7; Si Perkins 13.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Joan Griffith in Faust to a good house May 26.

OHIO.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The cantata of "Ruth" was given by local talent 5. Misses Tessie Langdon and Dora Foley in voice and action were worthy of professional light opera. Crowded house.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Davis U. T. C. closed their season here 9, after a fair week's business. This was also the last week of the season for the Theatre.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Robert Russell's benefit, under the auspices of the local glass-workers, 3; crowded house.——ITEM: Manager McLaughlin's five years' lease expires Aug. 1. Charles J. Vogel will then take charge. Mr. McLaughlin retires with the best wishes of the entire community.

BOWLING GREEN.—GRAND OPERA HOUSE (Fulton and Rudolph, managers): Fast Mail May 30; good house and pleasing performance. Ezra Kendall's Pair of Kids 4; La Belle Russe 20.

FAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Ezra Kendall in A Pair of Kids to a big house May 31. Peck's Bad Boy 29.

MARSHFIELD.—MEMORIAL OPERA HOUSE (E. R. Ensley, manager): Kirmess May 29-31 by Prof. Hawkins for the benefit of the Masons; receipts, $700.——ARENA: Walter M. Main's Circus 31, in spite of rainy weather, gave two good performances to fair-sized audiences.

CANTON.—THE GRAND (L. B. Cool, manager): James O'Neill in Monte Cristo May 31, for the benefit of the ushers, to big business.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Fast Mail co. May 29; good business. End of the World co. 6.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): New York Ideals 11—indefinite.——ITEMS: Tom Lewis and William Friliman, of Denman Thompson's co., are in the city. They have signed with Mr. Thompson for next season.—Will. Cosey, the popular tenor, has signed with Primrose and West for next season.—The Arlington Sisters' clever dancing is a feature of the New York Ideals.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): The Grand will remain dark until 25, when the Bijou Theatre co., supporting Kate Howard, will fill a three-nights' engagement. This will close the regular season, which has been prosperous. The house will reopen early in August.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Ball club Minstrels (home talent) 5; good house.——ITEM: Manager Brennan is booking some of the best attractions on the road for next season.

PENNSYLVANIA.

ALLENTOWN.—ACADEMY OF MUSIC (N. A. Worman, manager): The season closed May 31 with the Old Homestead. Odell Williams appeared as Joshua Whitcomb. Large audience.

BRADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Thomas W. Keene in Othello to good business 5. Mr. Keene wasn't as well liked in this character as some others in which he has been seen here.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Mr. and Mrs. Sydney Drew and Mrs. John Drew May 29, 30 in The Rivals and The Road to Ruin, to large houses.—THE FROTHINGHAM (John M. Blackwood, manager): MacKay and Kenney Opera co. in Girofle-Girofla 4, 5 with matinee; all to good business.

YORK.—OPERA HOUSE (S. C. Penta, manager, The stockholders of the Opera House Association have elected the following directors: Samuel J. Adams, S. C. Pentz, W. F. B. Stewart, James A. Dale, Charles Kurtz, W. H. Burnham, F. A. Burnham, Charles A. Sayer, Jr. J. R. Spangler.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunter, manager): Mrs. John Drew in The Rivals May 31 for the benefit of our flood sufferers to a small, but much pleased audience. Co. excellent. Rowland Reed will play here 12 in Innocent as a Lamb for the benefit of our flood sufferers. The recent floods left many here destitute.

RHODE ISLAND.

PAWTUCKET.—LOTHROP'S GRAND OPERA HOUSE (W. B. Smith, manager): Lida Pomeroy in Little Hurricane 4, 5; good business. Frankie Bell received a hearty welcome back to the co. in this city. Jerome Powers' singing made a hit.

TENNESSEE.

MURFREESBORO.—MASON'S OPERA HOUSE (W. J. Brooks, manager): Ex-Gov. Bob Taylor lectured to S. R. O. 5; audience well pleased.——ITEM: Manager Brooks will have the house renovated throughout. A good many changes will be made in the way of improvements.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): Harry Emery, an old Salt Laker, presented Tom Ward May 29, 30 to good houses. The Salter Industrial Army Minstrels gave a show for the benefit of themselves 2 to very poor business.——THE CENTRAL THEATRE (Ralph Guthrie, manager): A benefit was given 1, 2 for Smith's Industrial Army; receipts, $31 and $32 respectively.——ITEMS: The various burning resorts, Garfield Beach and beautiful Saltair, had immense attendance on Decoration Day. It has not yet been decided whether the concert and dramatic performances at Saltair will be given this season. They probably will, however, as they proved a very drawing card last season, and utilized a number of specialty people who were summering in our glorious climate.—The Lyceum Theatre, under the management of Thomas P. O'Malley, will open 4.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Alabama May 30; large business. Charley's Aunt 2; S. R. O.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Charley's Aunt May 30; S. R. O.; delighted audience. Alabama 5.——ITEM: At City Hall 13 May Howe Lavine co; Sousa's Concert Band 18.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: The Musical Society of Petersburg to a large audience 5.

WYOMING.

LARAMIE.—OPERA HOUSE (William Marquardt, manager): Morris and Emery presented The World as performance excellent; good house. They play in Denver next week, and then disband for the season. Chicago Ladies' Quartette 12.

WASHINGTON.

ELLENSBURG.—LLOYD'S OPERA HOUSE (J. C. Lloyd, manager): Chicago Lady Quartette May 25; good business.

WISCONSIN

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Gelatt's Comedians in A Night in Town May 30 to a full house.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Ada Van Etta in The Marble Arch and La Belle Russe to a slim house 4. Miss Van Etta is ably supported by Frank Holland. Ezra Kendall in A Pair of Kids 13.

EAU CLAIRE.—GRAND OPERA HOUSE 60. F. Burlingame, manager): Corse Payton co. played here May 28-2 to fair business.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Fast Mail 6.——ARENA: Adam Forepaugh's circus drew two large crowds 28.

ANTIGO.—OPERA HOUSE (Hafller Brothers, managers): Captain Jack Crawford, return date, 1; good business. A Night in Town 2; business fair. Women Minstrels 3; S. R. O. McGibney Opera co. 15; large advance sale. Van Courtland co. 22, 23.

CHIPPEWA FALLS.—THE COLUMBIA (William H. Stoddard, manager): A. Y. Pearson's She co. May 8; large and well-pleased audience. The White Squadron 17; good house. Thomas W. Keene presented Shylock 21 to a large house. Si Plunkard 22.——ITEMS: Thomas W. Keene closes his season Thursday next at Corning, N. Y.—William H. Stoddard, our enterprising manager, has leased the Myer Brothers Grand Opera House of Janesville, Wis., taking possession Aug. 25. Mr. Stoddard now has three houses under his management. The Grand of Janesville, The Grand of Red Wing, Wis., and the Columbia of Chippewa Falls.

PORTAGE.—OPERA HOUSE (A. B. Carnagie, manager): Nobbe Burlesque co. 4.——ARENA: Adam Forepaugh 5; good business, afternoon and evening.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Annie Abbott, the little Georgia Magnet, opened 4 to a good-sized audience. Sousa's Band 19, 20.——ACADEMY OF MUSIC (Henry Thomas, manager): Charles Frohman's co. opened 4 in Charley's Aunt to moderate business, owing, probably, to the weather, which is rainy and unseasonably cold. The performance was really deserving of far better patronage. It is one of the foremost farce-comedies we have had this season, and was excellently acted. Mrs. John Drew 11-16.——THEATRE ROYAL (Spartow and Jacobs, managers): James T. Kelley's co. opened to a good house in A Scandal in High Life 4. The piece is amusing, and is well staged with special scenery. A number of pretty songs are introduced. Two Orphans 12-16.——SOHMER PARK: This popular place of resort is again in full fling for the Summer season. There is a fine military band under the direction of Emil Lavigne; audiences excellent; variety performance.——ITEMS: At the close of his successful engagement at the Academy on Saturday night, A. E. S. Willard in response to enthusiastic calls for a speech, made a few well-chosen remarks, thanking the audience for the excellent houses he had had in spite of most unfavorable weather. He also spoke of his return in 1895 with new plays by Henry Arthur Jones and J. M. Barrie. He then alluded to Marie Burroughs' starring tour next season, and said he hoped the people of Montreal would treat her as kindly as they had him. He then led Miss Burroughs on to share in the hearty farewell which the audience gave him.

CHATHAM.—GRAND OPERA HOUSE: (W. W. Scane, manager): Charles H. Hayward has formed a co. with his wife, Josie Mills, leading, and purposes to play the Summer months in Canada at popular prices. Charles Hyatt is in advance. Sousa's Band matinee 29.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Chantrau in Kit and Octoroon May 28; fair business. The Soudan 2; large audience.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): Charles H. Yale's Devil's Auction May 31; fair-sized audience. The co. will disband in London after a season of forty-two weeks. Keicy Kennedy co. 11-16.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Josephine Cameron in Camille 4; good performance.

LONDON.—THE GRAND (A. E. Reeb, manager): The closing event of the house for the season was Charles H. Yale's superbly appointed new Devil's Auction 4 to a very large house. The co. closed here.

HAMILTON.—GRAND OPERA HOUSE (T. Roche, manager): Yale's Devil's Auction, which appeared here 1 was greeted with a splendid house. The scenery and stage effects were very fine. The Grand has about closed for this season, having given the public some good amusement, and is therefore on the right side. The Sousa Band co. have the honor of drawing the largest house ($1,600). The Hamilton public show their appreciation of good music and singing.

(Received too late for classification.)

SAN FRANCISCO.

SAN FRANCISCO, June 5.

The only houses open last evening were the Bush, Tivoli, Orpheum, Morosco's Grand, and several minor places. At the first-named the D'Inner-Williams co. appeared in an adaptation of Goethe's Faust, arranged by Alfred J. Edwards. The role of Mephistopheles was impersonated by Percy Bunting, that of Marguerite by Florence Throop, Genevieve by Nellie Page, Maud Laurence as Siebel, and Sherward Hayte as Faust. The engagement is for one week only.

At the Tivoli Harry B. Smith and Adam Itnell, Jr.'s, comic opera, Tar and Tartar, was produced for the first time here in the presence of a crowded auditorium. The opera was well presented.

Dore Davidson and Rachie Austen were the stars at Morosco's Grand Opera House last night, presenting the melodrama, The Dangers of a Great City. The vast auditorium of this new established and popular house was crowded with an enthusiastic audience. The stars were well received, and had the benefit of an excellent supporting co.

At the Orpheum the new attractions were Herr Franz Hein, a noted flugel-horn soloist, late of the Vienna Prater Orchestra, Smith and Campbell, comedians; Cunningham and Grant, knockabouts; the National Trio, Bryant and Saville, and a quartette of French Quadrille dancers.

Alice J. Shaw, the *siffleuse*, is to give a concert in the Maple Room of the Palace Hotel on Thursday evening of this week. She will be assisted by local talent.

Manager J. P. Hoss returned from the East on Saturday, and reports matters theatrically very quiet in New York city. Mr. Hoss is loud in praise of the treatment accorded him at all hands while in New York.

Camille Cleveland is here spending a vacation with her folks in Oakland. Birdie Craven, of Frohman's Comedy co., is also here on a resting spell, and is residing with her mother in this city. Manager J. J. Gottlob leaves for your city by to-night's overland train.

The California Theatre will reopen 18, with Edward Harrigan and his co., for an eight weeks' season, during which time he will present all of his most successful plays. Besides being glad to welcome Harrigan we shall also be glad to again see charming Hattie Moore, who will assume the parts originally played by Mrs. Yeamans. It is now more than three years since Miss Moore left our shores to join the Harrigan co. HARRY J. LANG.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

4 TURKISH BATHS (E. H. Macoy, mgr.): Battle Creek, Mich., June 14, Benton Harbor 15, Ionia 16, Ithaca 18, Mt. Pleasant 19, Cadillac 20, Traverse City 25, Petoskey 26, Cheboygan 27, Alpena 28.

BALDWIN MELVILLE: Winona, Minn., June 11-16.

BENNETT'S PLAYERS: Belvidere, Ill., June 11-16, Racine, Wis., 18-23.

BANVARD THEATRE: Bridgeport, W. Va., June 11-16.

CHARLES FROHMAN'S STOCK: Chicago, Ill., May 28—indefinite.

CHARLEY'S AUNT (Charles Frohman, mgr.): Chicago, Ill., April 30-Aug. 31.

CORNELL-McDOWELL (Gordon McDowell, mgr.): Pontiac, Mich., June 11-23, Cairo 24-26.

CORSE PAYTON (David J. Ramage, mgr.): Du Luth, Minn., 10-16, Stillwater 18 23.

BUSHOP GOLDRICH (William Pottle, jr., mgr.): Aurora, Ill., June 12 16, Burlington, Ia., 18 23, Ottumwa 25 30.

EMMA WARWICK: Cape Girardeau, Mo., June 11-16.

GIBE, SEY: Middlebury, Vt., June 11-16.

GRIFFIN'S STOCK: Denver, Col., June 4—indefinite.

HALLEN AND HART (James Jay Brady, mgr.): San Bernardino, Cal., June 13, Riverside 14, Pasadena 15, Santa Barbara 16, Oakland 18 20, San Jose 21, Stockton 22, Sacramento 23, Tacoma, Wash., 25, Seattle 26 27, Portland, Ore., 28-30.

IRISH ARISTOCRACY (Fay and Ryan): San Francisco, Cal., June 11-16.

JOHN AND DELLA PRINGLE: Pueblo, Col., June 11-16.

JAMES J. CORBETT (Wm. A. Brady, mgr.): Liverpool, England, June 11-16, Sheffield 18-23, Newcastle-on-Tyne 25 30, Birmingham July 2-7.

JOSEPHINE CASSIMORE: Ottawa, Ont., June 14-16, Montreal, P. Q., 18 23.

KELLY AND ANGELL: Traverse City, Mich., June 11-16, Cheboygan 18-23.

LAURA LAKE (C. C. Snowalter, mgr.): Salt Lake City, Ut., May 28—indefinite.

LADY GEISD-QUEEN'S FAN (Gustave Frohman, mgr.): Denver, Col., June 11-16, Colorado Springs 18, Pueblo 19, 20, Salida 21, Leadville 22, Aspen 23, Glenwood Springs 25, Grand Junction 26 Provo, Utah, 27, Park City 28, Salt Lake City 29, 30.

LILLIAN TUCKER (Chas. C. Vaught, mgr.): Eastport, Me., June 11-16.

MAUDE HILLMAN (W. G. Smilling, mgr.): Gloversville, N. Y., June 25—indefinite.

W. H. CURTIS: New York city April 30 June 23.

UNDER LANTERN (George E. Mitchell, mgr.): Atlantic City, N. J., May 28—indefinite.

RED AND WHITE FLAG: Chicago, Ill., April 9—indefinite.

ROUGHTY DRAMATIC: Frankfort, Mich., June 11-16.

ST. FELIX SISTERS (D. Philip Phillips, mgr.): Bath, Me., June 12, Lewiston 13, Skowhegan 14, Belfast 15, Camden 16.

SAWTELLE DRAMATIC: Watertown, N. Y., June 4—indefinite.

STUART ROBSON: Seattle, Wash., June 12 13, Tacoma 15, 16, Portland, Ore., 18 21, Boise City, Idaho, 23, Pocatello 25, Ogden, Utah, 26, Salt Lake City 27, 28, Cheyenne, Wyo., 30.

THE SKATING RINK: Harlem, N. Y., June 11-16.

THE PASSING SHOW: New York city May 12—indefinite.

THE PLAYERS: Saranac Lake, N. Y., June 13, 14, Norwood 15, Cornwall, Ont., 16-18, Waddington, N. Y., 20.

UNCLE TOM'S CABIN (True and Young's): Hartland, N. B., June 12, Woodstock 13.

UNCLE TOM'S CABIN (Shea's): Jessup, Ia., June 11, 12.

ULLIE AKERSTROM: Worcester, Mass., May 28-June 16.

WELLS COLLEGE (W. G. Smyth, mgr.): Boston, Mass., June 4-16.

OPERA AND EXTRAVAGANZA.

ALADDIN, JR. (David Henderson, mgr.): Chicago Ill., June 6—indefinite.

BAKER OPERA: Cleveland, O., May 14—indefinite.

CHICAGO DRAMATIC QUIXOTICS: Hogard Lake, Minn., June 11-16.

CARLETON OPERA: Kansas City, Mo., June 11-23.

CINDERELLA (Henry E. Abbey, mgr.): New York city April 23 June 16.

DUNDY OPERA: Minneapolis, Minn., June 4-23 indefinite.

MACKAY KENNEY OPERA: Scranton, Pa., June 4—indefinite.

RICHMOND OPERA: Ironwood, Wis., June 11, Rhinelander 12, Antigo 13.

PRINCESS BONNIE: Philadelphia, Pa., April 16—indefinite.

PHILLIPS HALL OPERA: Philadelphia, Pa., May 14—indefinite.

RICE'S SUMMER PARTY (1894): New York city—indefinite.

SOUSA'S BAND (D. Blakely, mgr.): New York city May 13-June 16.

SCHILLER OPERA: Chicago, Ill., May 13-23 indefinite.

STRAKOSCH OPERA (Edgar Strakosch, mgr.): Washington, D. C., May 7—indefinite.

SWISS-U LADIES' QUARTETTE: Oregon City Ore., June 10, Vancouver, B. C., 13, Olympia, Wash., 14, Tacoma 15, Seattle 17, Spokane Falls 18.

THOMAS Q. SEABROOKE (W. F. Falk, mgr.): New York city May 14-June 23.

WILBUR OPERA: New York city May 21—indefinite.

CIRCUSES.

ADAM FORPAUGH: Piqua, Ohio, June 13.

BARNUM AND BAILEY: Boston, Mass., June 11-16.

FOREPAUGH, McCADDON AND ARMBRUSTER: Bradford, Pa., June 13, Olean, N. Y., 14, Wellsville 15, Elmira 16, Lock Haven, Pa., 18, Williamsport 19.

HUNTER'S: Whitman, Mass., June 13, Plymouth 14, Middleboro 15, Hyannis 16.

OLIVER'S: Edgerton, S. D., June 13, Harrison 14, Armour 15, Scotland 16.

PARENTO'S: Charleston, Ill., June 13, Kansas 14, Paris 15.

WOOD BROTHERS': Le Roy, Ill., June 13, Gibson City 14.

WORTHEY'S: Coldwater, Mich., June 13, Tekonsha 14.

WALLETT'S: Port Jervis, N. Y., June 13, Middletown 14.

WELSH BROTHERS': Downington, Pa., June 13.

W. H. HARRIS': Bridgeport, Conn., June 11, New Haven 13, 14, Meriden 15, 16.

MISCELLANEOUS.

BUFFALO BILL: Brooklyn, N. Y., May 12—indefinite.

BRISTOW'S (D. M.) EQUINES (John C. Patrick, mgr.): Coaticook, Canada, June 13, 14.

CALLENDER'S GEORGIA MINSTRELS: New York city June 11 16.

D'ESTA'S PUP TRIERS: Wilmington, Del., June 14, 15.

DONALD DOWIE (Illustrated Lectures): Fayetteville, Ark., 11, 16.

EASON FAMILY: West Hills, Me., June 14, Starks 15, Smithfield 16.

THE FLORIS (movements): L. J. Beacham, mgr.: Rockford, Ill., June 7-16.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" Departments.]

CAMBRIDGE, O.: Hammond's Opera House, Aug. 20-25, Sept. 3-8.

CHESTER, Pa.: Grand Opera House, August 2, 9, 11, 14, 16, 18, 21, 25, 30.

MOUNT STERLING, KY.: Grand Opera House, June and July.

NEWARK, O.: Music Hall, Aug. 15, 16, 17, 20, 21, 22, 28, 29, 31.

OSHKOSH, Wis.: July 2—week, Sept 10—week.

WARREN, O.: Warren Opera House, Sept. 4, 5, 6, 18 19, 22, 25, 26, 29.

WAUKESHA, Wis.: June 18-23.

WHEELING, W. Va.: Opera House, Sept. 27—Fair dates.

WHEELING, W. VA.: Grand Opera House, Aug. 20-25, 27-29, Sept. 3—Fair week, 14-15, 17 19, 27 29.

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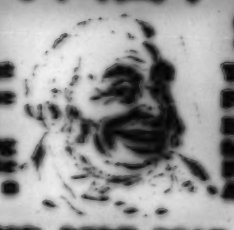

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Academy of Music, Akron, Ohio,
Barber's Opera House, Mansfield, Ohio,
City Opera House, Wooster, Ohio,
Woodward Opera House, Mt. Vernon, Ohio,
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Notice to Managers

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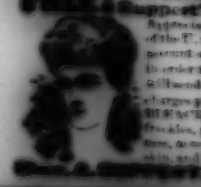

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MATTERS OF FACT.

Marion P. Clifton has just closed her season with Kate Claxton and Mme. Janauschek. She is at liberty to accept engagement for characters and first old women.

Pajinta is duplicating the success she made earlier in the season in A Trip to Chinatown, at the American Theatre Roof Garden. Her dancing is graceful and clever.

The Empire Theatre, Holyoke, will be under the management of W. D. Bunnell the coming season, the firm of Bunnell and Monk having been dissolved. Bookings should be made with Mr. Bunnell or Klaw and Erlanger.

Jaques Kruger has been engaged by C. N. Bertram, who is to take out a company in Hoss and Hoss, Reed and Collier's old play, next season. Mr. Kruger has not signed for the Summer and invites offers.

John W. Parr has been re-engaged by the Brothers Byrne for their new 8 Bells company. He will arrange the stage and play the lead.

Harry Braham, late of W. H. Crane's company, sailed for Europe on the *Umbria* last Saturday.

Manager Mack Taylor, of the Altmeyer Theatre, McKeesport, Pa., and also representing opera houses at Johnstown and Newcastle, Pa., and Warren, Massillon, Wooster, Akron, Mt. Vernon and Uhrichsville, O., has open time in all of these towns. Mr. Taylor can be found at Mrs. Packard's, 47 West 28th Street.

L. P. Hicks has closed a successful season as Squire Tucker in Alabama. All through the South Mr. Hicks received nothing but praise for his excellent portrayal of the part. He invites offers for next season.

Barlow, Dolson and Powers' Mammoth Minstrels will be the title of a new organization of minstrelsy which will be placed on the road next season under the management of A. L. Dolson. Milt G. Barlow, of Barlow, Wilson, Primrose and West fame, will head the company, which will comprise forty people, and has been booked solid, mostly in week stands, for next season. The company will open in the South, going also to the Pacific coast. A preliminary opening in New York is meditated, and negotiations are pending to that effect.

Robert T. Haines has just closed a two years' engagement with Thomas W. Keene, and is at liberty for leading juveniles.

Sumner Clarke, who has been playing The Private Secretary in A Texas Steer, is at liberty for light comedy and character parts. He has been with Hoyt and Thomas for three years. His address is Lakewood, N. J.

Extensive improvements will shortly be commenced on the Auditorium, Ottawa, Kans. The stage will be enlarged to admit the largest scenic attractions. In future only first-class attractions will be booked. Charles H. Ridgway has assumed the management for next season.

Tim Murphy will present his new play for the first time on any stage at the Empire Theatre, Holyoke, Mass., Sept. 3 (Labor Day).

Wilson Barrett warns managers against any one producing his plays, The Manxman and The Sign of the Cross, which he will present during his engagement at the American Theatre.

Jennie Christie, who has been playing with a leading comedy company the past four seasons, is at liberty for comedy or opera. She can be addressed care this office.

Charles Renwick, the tenor, has joined the New York Ideals in Columbus opening in The Bohemian Girl. He will no doubt receive a rousing welcome as he was a great favorite there last Summer.

Frank Whitmark, one of the younger sons of Mr. Whitmark, the music publisher, has composed a very creditable caprice which he calls "Lawn Dance" schottische, and would do credit to an older and more experienced composer.

Gloriana, The Pay Train, Wife for Wife and other attractions are booking through Winnett's Exchange.

The Palace Theatre, Girardville, Pa., which is now being managed by Fred. W. Eberle, plays but one attraction a week. Mr. Eberle is booking for next season. Girardville has a population of 30,000 to draw from.

Guy Standing, who has been engaged by Charles Frohman for next season, will accept offers for a Summer engagement. He may be addressed in care of this office.

Sosman and Landis, of Chicago, offer for sale an elaborate dark fancy chamber scene suitable for any large theatre. Also a drop curtain twenty-four by thirty-six feet.

Lewis T. Bennett announces that the City Opera House, of Port Huron, Mich., which was destroyed by fire last December, is being rebuilt. The house will have all modern improvements. Mr. Bennett will continue as manager and wants a strong attraction to open in September.

Eugene Sweetland as the Chevalier in The Two Orphans, produced by H. G. Carleton's company, still creates favorable comment. The company plays in Montreal this week.

Charles Hoffmann, musical director, can be engaged for the Summer and next season. His address is 57 Mayyck Street, Charleston, S. C.

Ethel Tyler, who received very flattering notices for her work in The Fairies' Well the past season, will accept engagement for juvenile and heavy roles for next season.

J. E. Sheehan, who recently closed his season with The Tornado, is disengaged. His line of business is juveniles and heavies, and he would accept offers for next season.

The Hartsfeld Furnance and Refining Company of Newport, Ky., assumes entire charge of the erection and construction of buildings. They are a concern of great resources, and solicit correspondence. They also make a specialty of smelting and refining minerals.

G. D. Johnston, formerly acting manager of W. H. Powers' attractions, is at liberty for next season. He will assume management or go in advance of a first-class attraction.

A new opera house will be opened at Montpelier, Ind., about Sept. 1. The house will be thoroughly equipped with all modern improvements, and will have as manager C. M. Murphy.

Betts and Hayes have erected a commodious ground-floor house at Mound City, Illinois, five miles from Cairo. It was opened May 29 by the Anna Burlesque company.

A new theatre has been erected at Metropolis, Ill., a city of 5,000, on the Ohio River, ten miles from Paducah, Ky. The scenery is by Cox Brothers, of New Orleans, and the seating by A. H. Andrews and Company, of Chicago. Seating capacity, 600. It will be opened about Sept. 1. Judge R. W. McCartney is the owner. The management will be in the hands of R. Lynn Minton, who is also manager of Muller's Opera House at Anna, Ill.

A new theatre is being erected at Carbondale, Ill., by the First National Bank of that city. It will be a modern structure, four stories in height, with large seating capacity, steam heat, electric light, and first class stage equipments. It is expected that it will be ready to open about Sept. 1.

George Farren, who for the past three seasons has been with Milton Nobles, is open for an engagement as treasurer, manager or advance agent. Mr. Farren is a man of experience, and should not be idle long.

O. W. Heywood is now booking time for Alba Heywood in his successful play, Edgewood Folks, and invites managers of week stands to communicate with him at the American Theatrical Exchange, 1180 Broadway.

In another column is printed a letter of recommendation from Lincoln J. Carter, of Fast Mail fame, for the courteous and businesslike treatment received at the hands of the Silurian Casino, of Waukesha, Wis. The Casino is a new house and ably managed by Lee S. Ovitt, who will book only the best attractions.

Smith's Opera House at Plymouth, Pa., can be rented for a term of years by responsible party. Plymouth has a population of 12,000, and is a good show town.

Norma Wills and Montie Collins are at liberty for the next season.

George Holland, of the Girard Avenue Theatre, of Philadelphia, who is the agent for Mrs. Louise Thorndyke Boucicault, publishes in another column a list of plays by the late Dion Boucicault which he will let on royalty or sell outright. He also warns theatre managers against the production of these plays without his authority.

Charles F. Jerome and William Jerome, the clever comedians and song writers have not yet signed. They can be engaged jointly or separately. Their permanent address is the Aube, Broadway and 35th Street.

George W. Stewart is at liberty for heavies, characters or old men.

Muller's Opera House, said to be one of the handsomest small theatres in Illinois, was built at Anna last year at a cost of $25,000. The season just closed has proven a very successful and profitable one, the people of Anna and Jonesboro—neighboring towns—having furnished unexpected patronage. Inquiries for terms and time for both Metropolis and Anna, Ill., should be addressed to R. Lynn Minton at Anna.

Ed. Gray, who represents the Great Western Printing Company of St. Louis and the Shober and Carqueville Lithographing Company of Cascago, is at liberty to accept offer as advance or treasurer. He may be addressed at 57 East Eleventh Street.

The Players' Comedy company stranded last week in Worcester, Mass.

MUSICAL NOTES.

Word comes from abroad that Susanne Lavalle has scored a triumph on the German operatic stage. She is twenty-two, and is the daughter of the chief editor of the Berlin *Tagblatt*. She has a soprano of great range and brilliancy. She has appeared before the Emperor, and the critics hail her as a phenomenon.

The prize of $300 offered by the National Conservatory of Music for the composition of an original orchestral symphony has been awarded by the judges to George W. Chadwick of Boston.

Dr. Antonin Dvorak, director of the National Conservatory of Music, sailed recently for Europe. He will spend the Summer in Prague and Carlsbad.

Henri Marteau closed his American tour at Troy last Wednesday, and sailed on the *Normannia* the next day for England. Mr. Marteau will make a tour in the Fall through Sweden, Norway, and Denmark, returning to this country for a Southern tour in January. For the next three years Mr. Marteau will be under the management of R. E. Johnston and Joseph Arthur.

CUES.

Louis Carpenter will continue with Patti Rosa next season.

Gussie Sanford, a member of the chorus, fainted during the first act of Girofle-Girofla at Atlanta last Thursday night. She recovered and returned to the stage.

Ida Mulle will be a member of the Brownies company.

Sol Silvar, manager of the Cairo Opera House, Cairo, Ill., arrived in town yesterday morning.

George E. Lothrop will probably be lessee of a new theatre to be built by a stock company at Portland. If he secures it, the theatre will be a combination house. B. F. Keith is said to be willing to put $30,000 into the building.

Charles Plunkett, who recently suffered a stroke of paralysis, has so far recovered that he has left the hospital in Boston.

Lansing Rowan scored an emphatic success in the title-role of Young Mrs. Winthrop last week with the Kemper stock company at the Coates Opera House in Kansas City. She was engaged for leading comedy parts, but her fine acting in this emotional role proved a revelation.

Maud Haslam has been engaged for Rosedale.

Fred. Solomon has joined Keith's "continuous performance" forces.

The Harry Lindley Comedy company has twice failed to appear at Marquette, Mich., after making dates.

The Fay Foster company will close in Ionia, Mich., on June 30, having been out since Oct. 16.

Murry Woods is singing a song of his own composition, entitled "Friends," in a minstrel scene in the Park Theatre, Boston.

Louise Valentine, a daughter of the late J. W. McGrath, was one of the bright features of William Barry's Rising Generation company the past season. It was Miss Valentine's first year on the stage. Her dancing was especially applauded.

Eugene B. Sanger has been engaged to play the title part in Charley's Aunt on the road next season.

John Himmelein, business manager of the Robert Wayne company, and Beatrice Earle Wiles, also of that company, were married in Indianapolis, Ind., last Wednesday night.

MIRROR CALLERS.

Among those that called at the MIRROR office during the last fortnight were the following: Robert Hilliard, Minnie Seligman-Cutting, Louis Aldrich, Wada Craigen, Marguerite Van Zandt, J. B. McCormick, J. J. Buckley, Little Annie McLaughlin, L. P. Hicks, Gertrude Fort, James Fort, Florence Roberts, Francelyn Burleigh, Irving Williams, J. E. Sheehan, W. T. Leckie, Col. Jack Flaherty, Georgie Bryton, Sadie Stringham, M. Gran, Kathryn Watson, C. J. Burbidge, Henry Burkhardt, June Stone, Edgar Baum, Mary Timberman, Lenote Snyder, Harry Archer, Owen Ferree, Louis A. Webb, Ernest Hastings, W. H. Pascoe, E. Edwin Shapley, Winthrop G. Snelling, Mildred Connor, Jack Hirsh, Sidney J. Durham, Bijou Mignon, Minnie Florence, Emma V. Amberg, Annie Moy, W. C. Waite, Hamie Donanue, James W. Hankins, Jr., Hollis Alexander, J. P. Patton, Frank Lea Short, C. C. Blanchard, Henry Lewis, Charles McGeachy, Frank L. Perley, Anna Belmont, Verner Clarges, Lilly Post, Eleanor Barry, Howard Kyle, Frank G. Cotter, Odell Williams, W. E. Flack, John P. Byrne, Mer Knowlton, Frank Grandon, Etta Baker Martin, James Lackaye, J. P. Keefe, Will F. Phillips, W. L. Gerard, W. H. Sherwood, W. S. Gorman, Tony Cummings, Lizzie Longmore, E. H. Wood, Edward Grace, Anna Allen, Elisa Saracco, Charles B. Poor, Lena Lorraine, Norman D. Conniers, Louise Young, C. J. Yore, W. Reynolds, Cordie Dawga, Jennie Kendrick, Herbert Cawthorn, Henry Cooper, Bernice Graham, J. R. Detliv, Al Henderson, Emma R. Steiner, Dora Vinton, Sydney Worth, Edna Atheiston, Genevieve Beaman, Katherine Roland, Grace Rutter, Georgia Caine, C. A. Miller, J. H. Shotwell, Jennie Christie, Walter Perkins, Willis P. Sweatnam, Mark Price, M. J. Jordan, Rose Eytinge, Agnes Burroughs-Arring, Gus Pixley, Archibald Cowper, Annie Sutherland, Isabelle Urquhart, W. S. Hart, W. F. Connor, Joseph P. Harris, Charles H. Frye, Sidney Booth, C. D. Marius, Austin Brereton, and Frederick Paulding.

GOSSIP.

James P. Mathews, late of 918 Broadway, whose advertisement appears in our columns, may be found at Room 12, DRAMATIC MIRROR Building, south-east corner of Broadway and Fortieth Street, where he will be glad to receive his professional friends visiting the city during the Summer months.

J. Aldrich Libbey's song, "The Sweetest Melody," has made such a hit as sung by him in The Beggar Student at Chicago that he proposes to introduce it in The Tar and Tartar, to be produced by the Schiller Opera company.

Sadie Stringham has removed to 122 West Twenty-eighth Street, where she has double front parlors to rent for the Summer. The situation is central and the rooms desirable.

Edwin Arden has closed season with Thomas W. Keene, and is open for offers for the Summer and next season—light comedy or modern drama preferred.

Married.

CHEATHAM—THOMPSON.—Katherine Smiley Cheatham and William Henry Thomson, in Nashville, Tenn., on June 9, by the Rev. C. T. Quintard, Bishop of Tennessee.

DANIELS—SANSON.—Frank Daniels and Bessie Sanson, at Rye, N. Y., on June 4.

LOMBARD—BRUSH.—Elsie Boyd Lombard and John Dominson Brush, at the Unitarian Church of the Messiah, New York, by the Rev. Dr. Robert Collyer, on June 6.

SHERMAN—CUTLER.—At St. Mark's Church, by the Rev. Richard Cobden, D. D., John Sherman, M. D., and Josephine M. Cutler, daughter of Robert J. Cutler, the well known stage machinist of this city.

WILES—HIMMELEIN.—Beatrice Earle Wiles and John Himmelein, in Indianapolis, Ind., on June 6.

Died.

HABERKORN.—Emil Haberkorn, at Los Angeles, Cal., on June 7, of consumption, in his thirty-fourth year.

PORTER.—Julia Porter, in Providence, R. I., on June 6, of brain fever, aged 43.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abbott, Marion
Arthur, Julia
Ainsworth, Stella
Atherton, Alice
Athelstone, Edith
Armstrong, Sidney
Alma, Lillian
Abbott, Annie
Anderson, Rosa
Atkinson, Maude
Belle, Leola
Balch, Ethel
Butler, Alice
Berger, Mrs. Fred.
Brooks, Helene
Bailey, Frankie
Bouton, Mabel
Bonner, Marjorie
Bolton, Clara
Bertram, Helen
Baker, Mrs. S.
Beaman, Genevieve
Bingham, Marie
Black, Violet
Blanche, Annie
Bennett, Josephine
Barrison, Avlone
Bender, Marion
Campbell, Mrs C. J.
Coggswell, Catherine
Chamberlain, Nelsy
Carver, Louise
Cameron, Josephine
Campbell, Miss F.
Cameron, Josephine
Carr, Eugene L.
Candwell, Anna
Carleton, Calice
Carmencita, Signora
Charron, Jessie
Collins, Lottie
Clifton, Marion
Curtis, Marie
Dupree, Minnie
Desmond, Alma
Dutt, Cissie
Denner, Georgia
Douglas, Mrs. C. N.
Denslow, Mildred
Donohue, May
Detchon, Adelaide
De Forest, Gussie
De Bordeau, Marie
Dale, Queenie
Doree, Sadaje
Daly, Lizzie D.
Everett, Florence
Forest, Gail
Field, Emma
Farrell, Mrs. Tony
Fairbairn, Bessie
Farrance, Lulu
Fidelle, Clara
Gates, Olive
Gardner, Gussie
Grothusen, Gertrude L.
Graul, Minnie
Granger, Maude
Guion, Netta
Greybrooke, Ethel
Gilvray, Laura
Girard, Bettina
Hamilton, Caroline
Hanchett, Julia
Herbert, Helene
Hill, Cora
Henney, M. F.
Hollywood, Miss
Hadley, Helaine
Heron, Miss S.
Heyward, Nina
Henderson, Mrs. T. F.
Hines, Dixie
Hallam, Allie
Harned, Virginia
Hoffman, Maud
Haworth, Blanche
Hopkins, Mrs. Geo
Hastings, Florence
Howe, Olive
Juch, Emma
Johnson, Mrs. G. A. D.
Knight, Marie
Kingsland, Mrs. H. S.
Knight, Mrs. Geo. S.
Kelso, Mayme
Kenward, Edith
Kirkland, Mrs. Hardee
Knott, Lillian
Lewis, Lillian
Lamont, Mrs. H.
Latone, Belle
Lorraine, Lena
Lewis, Lillian
Lauros, Marie
Leah, Marie
Lester, Irene
Besse Lackay,
Lewis, Lucie L.
Lewis, Jeffreys
McCoy, Misses
Belle Maggie,
Mawson, Jean
Martinot, Sadie
Machl, Lillie
Magri, Countess
Marion, Florence
Melville, Ruby
Muller, Lulu
Moore, Laura
McEvoy, Minnie
Moulton, Blanche
McMillen, Ida
Melbourne, Lillian
Merli, Madeline C.
Morris, Clara
Monroe, Mrs. Frank
McKeig, Miss B.
Nelson, Annie
Oliver, Olive
Ogden, Frances
Otis, Mrs. J.
Otis, Elita F.
Osterle, Kate
Paddock, Evelyn
Poole, Clara
Pryor, Cora
Picaro, Antoinette
Quaitz, Clara
Rivers, Gertrude
Roland, Katherine
Riversdale, Mrs.
Rutledge, Miss
Rutter, Miss
Raymond, Frankie
Ray, Jessie
Russell, Hattie
Seymore, Effie
Sears, Bessie
Schuyler, M. C.
Swartz, Claire
Stanwood, Gertrude
Sondermann, Virginia
Starr, Ada
Shannon, Alma
Stuart, Carmen
Sykes, Nita
Saddons, Mrs. Scott
Selbie, Eva
Snyder, Lenore
Smith, Katie K.
Theobald, Dolly
Taylor, Madge
Templeton, Fay
Thropp, Florence
Tempest, Marie
Tanner, Cora
Totten, Mrs. M.
Thropp, Clara
Verona, Millie
Van Doren, Cecil
Vickers, Mattie
Valeska, Marie
Vinton, Dora
Villers, Rita
Vane, Lulu
Worth, Sidney
Winston, Jennie
Willard, Elouse
Webster, Mrs. Kathryn
Walsh, Blanche
Wainwright, Marie
West, Clara
Ware, Annie M.
Wells, Miss B.
Walcott, Florence
Vosie, Madge

MEN.

Adams, James R.
Adams, Henry J.
Ardmore, Louis
Adams, Wm. W.
Anderson, York
Abbott, Mr
Balfour, Augustus
Brown, Charles F.
Byrne, James
Borden, John S.
Bond, Frederick
Boucicault, Aubrey
Backus, George A.
Baker, Moreton
Boyer and Hardy
Blakely, George
Boucicault, Aubrey
Blaney, Charles S.
Bennett, Clarence
Block, Sheridan
Brunot, Mr.
Baldwin, Walter S.
Beers, Newton
Benedict, Aiden
Brinsley, H. W.
Bittner, W.
Bainbridge, Clement
Berry, Matt A.
Barnabee, J.
Brownson —
Bishop, W. H.
Berger, Fred.
Barrymore, Maurice
Conniers, N. D.
Cawthorne, Herbert
Cavanaugh, James
Cummings, Tony
Collins, John J.
Coombs, Samuel
Clifton, George
Carver, Thomas
Clarke, Creston
Cook, John M.
Campbell, B. F.
Coulter, Fraser
Carley, Samuel
Cummings, Robert
Clarke, Wilfred
Clark and Williams
Clifton, H. C.
Condon, J. T.
Carleton, F.
Curtis, Frank
Camillo, Fredrico del
Cosgrove and Grant
Conner, W. F.
Claxton, Beaumont
Collins, George
Coghlan, Charles
Carrol, R. F.
Campbell, Duncan
Collyer, Dan
Campbell, Frank G.
Davis, Thomas H.
Dean, Will J.
Dalyn, Bernard
David, Ross
Dittmar, C. F.
Dean, Sidney
Day, Edmond
Dailey, Peter
Dunbar, Robert
Deutsch, Leopold
Dolson, Al.
Dunlap, George
Davis, Paul A.
Dixon, Fred.
Dumont, Frank
Dallas, Mervyn
Ellwood, George
Eytinge, H. St. Claire
Eline, J. Frank
Emmet, Harry W.
Esmond, Harry
Eichberger, John
Espinosa, Rafael
Emmet, J. K.
Fortier, Herbert
Fowler, Mr.
Fitzpatrick, Jas. H.
Follin, Al
Freeman, A. W.
Freeman, C. E.
Farren, George T.
Fiske, Charles
Forrest, Arthur
Farrell, Tony
Farrell, J. J.
Forrest, Arthur
Findlay, John
Frear, Fred. N.
Fabian, Warren
Fawcett, Edgar
Florence, Neal
Fisher, F. D.
Girard, W. L.
Grace, Edward
Goodson, James R.
Green, Henry C.
Gibbs, Robert P.
Graham, Robert
Graham, H. R.
Greggs, William C.
Guernsey, W. S.
Grover, Leonard
Gorman, W. E.
Gorham, Nat C.
Gran, Jules
Garelle, J. W.
Green, Chas.
Garrick, F.
Gilbert, James
Halbach, Augustus
Huey, Wm. T.
Hardy, Harry
Henderson, Albert
Herbert, Joseph W.
Harrison, Lee
Hennessy, Frank D.
Herman, Chas. D.
Harris, Al.
Hillis, O'Kane
Hicks, L. P.
Henderson, W. F.
Hamel, Louis
Hall, Lynn
Henderson, Geo. A.
Holland, E. M.
Harris, F. M.
Harkins, Will S.
Haslam, W. H.
Hopkins, John D.
Hanford, Edwin
Hardy, M.
Hassan, Carl A.
Himrichs, Mr.
Irwin, Fred
Jennings, John
Jessel, J. A.
Jarvis, Pierce L.
Jackson, Geo. H.
Jackson, Chas. J.
Jones, Frank
Jack, John
Jenkins, H.
Judge, O. B.
Kremer, Geo
Kernell, John
Krueger, Will B
Kearney, Alex.
Kent, S. Muir
Kaiser, A.
Koster, Albert
Kelly, Harry
King, Emmet C.
Kenson, John, Sr.
Kelly, John J.
Kent, Charles
Kern, Charles
Lestina, Adolph
Loftus, Walter
Locke, C. A.
Lakes, R. E.
Leroy, E. M.
Long, Walter
Lamel, Cecil J.
Lynne, George
Lingard, J.
Lester, A.
Landis, C. E.
Loney
Leighton, Harry
Levick, Gustavus
Livingston, H.
Long, Claude
Lewis, Harry
Lawrence, J. D.
McCormack, C. W.
Mgr. Barlow Bros.
Mayo, Frank
Meyers, Samuel
Morris, Ed.
MacDonald, W. H.
Marion, M.
Morse, Frank E.
Morton, Charles E.
Mgr. Dockstader Minstrels
Mortimer, Charles
McKesson, John
Mgr. Thurmer's Show
Melville and Thompson
Miller, Ralph
Mathews, J. H.
Mott, Sam C.
Mgr. Country Squire co.
Marston, Lawrence
McGreen, J. J.
Mgr. Broom Theatre co.
Mgr. Ben Hur Co.
Miller, William H.
Moulton, Arthur E.
Mann, Ovide
Mitchell, George W.
Morris, Frank
Morris, Ramsey
Murray, Frank
Murray, W. H.
Martinetti, Albert
Mgr. Rooney Comedy Co.
Mgr. Agnes W. Villa
Magnus, Julian
Mueller, Frank
Maxwell, C.
Mgr. Mattie Vickers' Co.
Markham, Harry
Mertens, Carl
Mgr. Silver King Co.
Miner, Wm.
Mgr. Jeffreys Lewis
Miller, C. S.
Mitchell, Lewis
Mgr. Slavery Days Co.
MacDonny, Thos.
Mgr. Billy Barry
Mgr. Grey and Stevens
McWade, Robert
North, Wilfred
Nanes, Phin W.
Neal, Harold
Naylor, Frank
Norris, William
Nash, M. E.
Overton, Harry B.
O'Brien, Neil
Ohrenstein, A. M.
Pater, C. M.
Perugini, Mr.
Powers, J. T.
Paulding, Frederick
Post, A. A.
Pollen, M. C.
Pyne, Benj. F.
Pingrel, D. H.
Perry, Thomas S.
Priest, Charles
Paige, W. C.
Palmer, Wm. H.
Paxton, George
Pizzi, Emilio
Paint, Paul
Rankin, M. Kee
Robinson, Dave
Ryerafi, Fred.
Raymore, J. C.
Roadway, Eddie
Rochman, C. J.
Riddell, Frank D.
Reynolds, Joseph
Riggs, Charles
Reed, Boland
Reiche, Jack
Robinson, Eugene
Robinson, Fred
Reed, Andy
Reid and Barlowe
Roberts, Nelson
Raymond, John H.
Ray, John
Robey, Mr.
Ryer, Geo. W.
Reilly, James
Raffael, John J.
Robinson, W. S.
Ryan, P. F.
Russell, Sol Smith
Shackford, Chas. W.
Sutton, Frank
Smith, F. E.
Sama, Rhama
Springer, Grant
Southern, John S.
Sullivan, John L.
Sender, Wm.
Shepard, J. H.
Slattery, Jerry
Starr and Sosman
Swarts, Henry E.
Sullivan, Joseph J.
Smith, Mark
Schwartz, Fred.
Smyth, W. G.
Sloan, Harry
Seaman, Chas. N.
Stream, J. A.
Sutton, Frank
Shaeffer, George
Sherwood, E.
Sanford, W.
Tapsfield, Selby
Tracy, George E.
Thomas, Ralph
Thomas, Arthur G.
Thayer, Frank
Thacker, E. J.
Tyler, Cyril
Taylor, J. H.
Thompson, Jean P.
Whitney, W. W.
Whytall, Russ
Whiffen, Thomas
Warren, Wm.
Warfield, Dave
Westall, Walter
Weed, L. E.
Woodard, John
West, Oscar
Wills, Arthur
Weadon, F. E.
Winfred, Henry
Williams, Henry
Whiteside, Walker
Wheelock, Joseph, Jr.
White, Frank B.
Wood, Thomas
Wentworth, E. S.
Wesley, Louis
Wilbur, C. S.
Winans, Charles
White, C. E.
Wagner, Fritz
Ward, Frank
Wood, F. B.
Walter, Mountjoy
West, Barney
Young, Sam M.
Yale, Charles H.
Young, William
Zeglrid, P. Jr.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $140.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $8 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "•" or "Ad") 50 cents per line.

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

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Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

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NEW YORK, - - - JUNE 16, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—Tabasco, 8 P. M.
CASINO—The Passing Show, 8.15 P. M.; Roof Garden, 8 P. M.
GARDEN—Open, 8.15 P. M.
GRAND OPERA HOUSE—English Grand Opera, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Olympia, 8 P. M.
MINERS—Callender's Georgia Minstrels, 8 P. M.
POST PARTON'S—Variety, 8 P. M.

BROOKLYN.

AMERICAN PARK—Buffalo Bill's Wild West.

A WESTERN newspaper not unknown to fame quotes of Antony and Cleopatra as "Lillian Lewis' new play." Which recalls the retaliatory remark of another Western editor, whose rival in the newspaper business was quoting strong portions of Scripture at him in a controversy, to the effect that his rival had stolen his ammunition from some smarter contemporary.

SEVERAL prominent Tammanyites visited Buffalo Bill's Wild West, the other day, and were held up in the stage coach. There are other Tammanyites who have been holding up some of their constituents, according to current testimony, who would also, no doubt, like to go to a wild West—a wilder one than Buffalo Bill's.

A CURRENT foreign paragraph says Victorien Sardou has gone to his country place to finish the play he is writing for Bernhardt. This must serve to impatience the many who have announced new plays by Sardou for early production. But perhaps the lesser plays for lesser persons have already been written.

GENERAL BOOTH proposes that all the junior members of the Salvation Army shall be taught music—his instrumental meaning being of the drum, the cornet and the tambourine. Those who have heard the trinity of pieces in the hands and mouths of the members of the Army will second his proposition with prayer.

A PULPITEER in Buffalo, named the Rev. James Hood, has pronounced in quite intemperate language against the theatre, which he calls "all-corrupting." There is not much, after all, in a name. But the Rev. James really should have been called Narrow.

THE refrain of the ancient ballad about listening to the patter of the rain upon the roof has proudly occurred aggravatingly to the roof-garden manager of late. But this week seems to begin in a different way.

SHAKESPEARE'S plays are being remodeled for the Japanese stage. Which means that when they are produced in Japan they will be Japanese instead of Shakespearean.

THE FUND ANNUAL MEETING

THE report of the annual meeting of the Actors' Fund of America, which THE MIRROR prints in this number, will repay careful reading, since it deals with subjects relating to the organized charity of the profession that are of great interest.

During a year of unexampled business prostration, and of unprecedented distress in the ranks of the stage, the Fund has proved equal to the stress and has met every legitimate demand for assistance.

There has been a slight decrease in the resources, due to these extraordinary calls; but when EDWIN BOOTH'S legacy of $5,000 is credited to the possessions, it will be found that the receipts and the disbursements nearly balance. That further inroads were not made upon the Fund's capital during the trying period of the last twelve-month is undoubtedly attributable to the DRAMATIC MIRROR'S Actors' Relief Fund, which met a painful emergency and lightened the burdens of the permanent institution.

Of the proceedings last Tuesday, those that concerned the questions of restoring to the members the privilege of electing their officers were conspicuous. It will be recalled that the Association's act of incorporation was amended early in 1893 in such a manner that the election of officers was placed in the hands of the Board of Trustees. Dissatisfaction with this change soon made itself felt, and at the annual meeting a resolution was offered by Mr. COTTER, and carried unanimously, creating a committee to revise the charter, so as to restore the old manner of electing officers.

In the course of the discussion that arose over this resolution, it was shown that a widespread misunderstanding existed respecting the history of the objectionable amendment. Mr. COTTER charged that the Trustees had procured it without the authority of the Association. As a matter of fact, the amendment was decided upon by a special meeting of the Association held on Dec. 22, 1892, and the Trustees were at that meeting formally authorized to procure the enactment that has excited so much criticism. Unfortunately, the official report published by the Association last year contained no record of the special meeting in question, and, moreover, the minutes had been omitted from the minute-book. As the meeting was not largely attended and as its action subsequently proved to be contrary to the wishes of the body of the members, the misunderstanding—taken in connection with the defect in the official records—is easily understood.

The committee, of which Mr. KNOWLES was chairman, acted within its instructions received from the Association, and its action in tabling the amendment to the Legislature at Albany was legal and proper. Although the measure is found to be opposed to the will of the majority of members, nevertheless the integrity of motive actuating Mr. KNOWLES and his associates is not open to question. They acted by authority, and they believed in the wisdom and policy of the change. The ripple created by Mr. COTTER'S emphatic remarks last Tuesday will doubtless subside, now that he understands the truth of the matter, and has written a letter to THE MIRROR publicly withdrawing the criticisms that he made while laboring under a pardonable mistake.

The election of a full Board of Trustees passed without special incident. The old Board, with a few exceptions, was re-elected, and there is every reason to believe that the responsibilities of administering the great charitable institution have been safely and wisely placed for the ensuing year.

The next legislature will be asked to change back the Fund's organic act to its original condition, and next June the members of the Association will elect their own officers once more.

FOOTLIGHT FUN.

HARD TO BEAT.

PLAYWRIGHT—"Is her acting natural?"

MANAGER (*pathetically*)—"Natural! Why, when she appeared as the dying mother last night an insurance agent who had her life insured for *Love*, and who was in the audience, actually fainted."—*Harper's Weekly*.

IMPERATIVE NECESSITY.

THE LEADING LADY—"Well, old man, we will have to quarrel again and separate."

HER MANAGER—"What's the cause now?"

THE LEADING LADY—"I've got an engagement and I must be advertised."—*Texas Topics*.

PERSONAL.

PASTOR.—Tony Pastor will sail for Europe on Saturday.

JEFFERSON.—Joseph Jefferson repeated his lecture on dramatic and relative arts before the Boston Art Club recently.

RICE.—Fanny Rice will spend the Summer at Franklin, N. H., together with her husband and two months' old baby.

WYATT.—Jessie Wyatt has gone West to join the Harrigan forces.

RITCHIE.—Adele Ritchie did not go with Pauline Hall as announced. She has been engaged by Francis Wilson for next season.

PALMER.—A. M. Palmer has been elected an honorary member of the English Actors' Association, an institution analogous to our Actors' Fund.

SELIGMAN.—Minnie Seligman-Cutting may go to Europe next month. She has not yet decided if she will tour with Lady Gladys next season.

BOOTH.—B. A. Booth, manager of the Taylor Opera House, Taylor, Texas, arrived in town last Saturday. His headquarters are at the American Exchange.

BENTON.—Charles C. Benton, formerly treasurer of the Broadway Theatre, Denver, Col., sailed for South America on the *City of Paris* on May 31.

HAMPTON.—Mary Hampton lies very ill at her home, No. 55 West Forty-third Street. She was threatened with pneumonia. Miss Hampton will join the Empire stock company at Chicago as soon as she is able.

HARTZ.—Augustus Hartz arrived from Cleveland on Monday. He is staying at the Imperial Hotel, and is making his business headquarters at Klaw and Erlanger's. Mr. Hartz expects to remain in New York three weeks.

FEALY.—Marguerite Fealy is praised by the Syracuse *Herald* for her acting as Hester Thornberry in Master and Man. Miss Fealy was the guest of the Melpomene Club while in that city.

BARRETT.—Wilson Barrett, who sailed for England last Wednesday on the *Paris*, will open his next season at the American Theatre in this city on Thanksgiving Day. Mr. Barrett is writing a play called The Sign of the Cross, and is collaborating with Austin Brereton on a play.

CAYVAN.—Georgia Cayvan sailed for Europe on the *Elbe*.

VERONA.—Irene Verona is praised by the Chicago press for her performance in Aladdin, Jr. Among many handsome floral tokens received by her on the opening night was a stand of roses from Mrs. Cheever Goodwin, wife of the author of the burlesque.

GOLDIE.—Beatrice Goldie was robbed of a medallion set with diamonds and emeralds while playing at the Tabor Grand, in Denver, last week, in Irish Aristocracy. The medal was given to her a year ago in that city. Miss Goldie will return East after visiting friends in Denver. Irish Aristocracy, after the Denver engagement, was forced to close by the big washout on the Denver and Rio Grande Railroad, along the line of which dates had been made.

STRINGHAM.—Sadie Stringham has been engaged for the part of a Yankee old maid in Henry Guy Carleton's new play for Tim Murphy. Mr. Carleton recommended her engagement to Manager Stevens after hearing her read the part.

MYERS.—Annie Myers left the Murray-Lane Opera company on Saturday. She says that salaries were not paid. She is at present at her home in Baltimore.

LEE.—Willard Lee will entertain this week a party of friends from Pittsburg at his home in Altoona, Pa., where he is passing the Summer.

BOWERS.—Mrs. D. P. Bowers visited the Professional Woman's League headquarters for the first time last Friday, and was delighted with the meeting held that day.

GLEESONIANS.—John Gleeson, accompanied by his wife, Clara Braithwaite, will sail for England June 16.

KELLY.—John T. Kelly will not be with Conroy and Lederer next season notwithstanding all reports to the contrary. He has made no arrangements yet for next season.

CALLAHAN.—C. E. Callahan, author of Coon Hollow, is in the city booking his play, which will open its season at the Fourteenth Street Theatre in August.

EHRLE.—Mrs. E. A. Ehrle will, it is supposed, be Mrs. Yeamans' successor in Harrigan's company.

MAYO.—Eleanor Mayo will go abroad next July to study for a time under Madame Marchesi. She has made a pronounced success in Princess Bonnie in Philadelphia.

TABER.—Robert Taber and Mrs. Taber (Julia Marlowe) went to Stowe, Vt., yesterday, to visit Mr. Taber's family. They expect to sail for Europe about June 23, and will spend considerable time in Paris.

THE PHŒNIX AT REST.

At the Columbus Theatre, on June 9, Milton Nobles closed a season of forty-two weeks. He has played his oldest drama, The Phœnix, exclusively throughout the season. To a MIRROR reporter Mr. Nobles said:

"The season just ended is the first since 1877-78 which I have devoted exclusively to one play. I am entirely satisfied that I acted wisely in this case. The Phœnix requires fewer people than any of my other plays, and of a different quality. By that I do not mean an inferior quality. But, strange to say, the largest and most expensive companies I have ever carried, such as I required for Love and Law and From Sire to Son, would invariably give an indifferent performance of The Phœnix. While on the other hand, my company this year has given the best performance of the old play it has had in eight or nine years; yet this same company would be lost in my other plays."

"Have you made money on the season?"

"Possibly I have earned a leading man's salary. Not a newspaper salary, but a box-office salary. Such as I have made was made during the first three months of the season, and in the closing weeks in New York and Brooklyn.

"The unexpected has happened during this off year. Many of the worst sufferers have been the best known and most popular attractions, while in a few instances 'snaps,' organized as feelers have caught on and coined money. But I fancy the money coiners have not been numerous. Three or four of the greatest stars have played wretched engagements in the large cities, and made big money on their 'one-night stands.'

"Non professional readers of THE MIRROR would be surprised to read the names of those stars, but I shan't qualify them. All the same, some of the great lights who grow facetious on one night stands 'where they were at' about this time had they not had the one-nighters to cover the losses of their metropolitan and other engagements."

Mr. Nobles leaves the city this week for a short visit in Ohio, with his wife and children. He will return in four weeks to complete arrangements for next season's tour. Mr. and Mrs. Nobles will next season appear in three of the popular author's most successful plays, For Revenue Only, Love and Law, and From Sire to Son.

MACKIE'S SIDE SHOW.

James B. Mackie was in town last week and spoke enthusiastically to a MIRROR reporter about his new pantomime farce-comedy, The Side Show.

"I shall begin my tour on Aug. 16," said Mr. Mackie, "and it will embrace Maine, Massachusetts, New Hampshire, Connecticut, Pennsylvania and Missouri.

"The play is booked solid until March. It is the work of Mr. Jenks, dramatic critic of the Pittsburg *Bulletin*, and I think it will prove to be the best thing I ever did.

"It is very funny and affords excellent opportunity for a number of extraordinary 'make-ups.' Exactly what these 'make-ups' are I don't care to say at present. I have no fancy for having my thunder appropriated by other people.

"My company will consist of eighteen people, including Louise Sanford, Millie de Granville, Laura Ashby, George Topack, George Steele, and Waldo Whipple.

"I have had some beautiful printing made by W. J. Morgan and W. S. Bates, and, in fact, everything has been done to make The Side Show a large success."

MR. ELLIS BUSY.

Sidney R. Ellis is busy organizing the Darkest Russia and Derby Winner companies for next season.

"Darkest Russia played thirty-seven weeks last season, including six weeks in New York, and good business was the general rule," says Mr. Ellis. "It is booked next season for thirty-five weeks, beginning September 3. M. A. Jordan, Corrina Jordan Selma Herman, Eva Byron and Ben Horning have been re-engaged. I am organizing a Number 2 company.

"The Derby Winner by A. H. Spink, will be produced at the Grand Opera House, St. Louis, on August 25. I am now booking the tour. There is a wonderful race effect in the play, in which the horses will be seen making the entire circuit of the track."

MARIE BURROUGHS MANAGED.

By reference to our advertising columns it will be seen that Marie Burroughs has secured the services of John B. McCormick as her manager. Mr. McCormick is one of the best known men in the journalistic and theatrical professions, and has been connected with some of the best paying attractions, notably William H. Crane and Wilson Barrett. Miss Burroughs will present a repertoire of very attractive plays, which will be mounted and costumed in a superb manner, and her company will be one of the strongest on the road. Her printing and lithographs will be of the best, and altogether she bids fair to be one of the most attractive of stars.

THE ACTORS' FUND.

[CONTINUED FROM PAGE 12.]

Board of Trustees the power to say who shall be our President. It is an effort of centralization of power, and the whole tendency of the times is against centralization. There is a movement now on foot spreading rapidly throughout the country to elect the President of the United States by popular vote. Why then should we delegate the election of our officers to the Board of Trustees? It is true in stock organization the officers are elected by the stockholders, but one stockholder may there cast the controlling vote; it depends upon the number of shares. The choice of directors in that case is generally guided by the amount of dividends. But such is not our case. There is a sentiment connected with our election, and we should be allowed, sir, to exercise our right in that matter. There is no reason for this course whatever. The members of the Actors' Fund are people of judgment, they know what they want, much like Ben Butler's young widow, and they can be trusted to express their own views in the matter. Had we been consulted, had we been asked to submit or consent to this change before it was effected that would have been a different thing. But, sir, we were ignorant, we were brushed aside, we were trampled under foot, until we were called to this special meeting and told 'Here, do thus and so.' We have done it, we could do nothing but accept, 'accept what is put before you.' That is why we opposed this act most bitterly from the very start, and why we should make an earnest effort to do away with it." (Applause).

Mr. Knowles: "I should like to correct Mr. Cotter to this extent that in the resolution itself a special meeting was provided for, that the Committee must report at that special meeting."

Mr. Cotter (*interrupting*): "The Board of Trustees, sir, not an open meeting—that is a statement you forgot to make."

Mr. Knowles (*continuing*): "And the members should have been there at that special meeting to hear the report of the Committee. A quorum was there and acted unanimously upon the report of the Committee. That is all I have to say in the matter."

The Vice-President.—Ladies and gentlemen, you must remember that this is a benevolent organization, a charitable one, and we do not want, I suppose, to do much with parliamentary law as we do with the objects of the organization. You will remember the resolution, ladies and gentlemen, which provides that a committee composed of two members of the Board and one of the Association itself shall appeal to the Legislature, which meets in January, I think in January, 1895; this committee will be composed of two members of the Board and one of the Association itself, so that you yourselves will be represented by a fellow member; the committee will go to Albany and have the organic law so changed, or, rather, so put back, that you will hereafter elect at your annual meeting your president, two vice-presidents, a treasurer and a secretary, as well as the other sixteen members of the Board of Trustees. That is what you are voting for. Clearly understand. There will be no change this year, as you have heard the counsel's opinion. The officers will act, or, even if they did not act, some officers of the Board of Trustees, of course will act this year. Your action then would not affect those new officers. There can be no question about that, even if they did not hold over, you could not elect them to-day; the Board will elect them. But as Judge Dittenhoefer says, they could hold over, being elected for three years. That question does not come before you."

Mr. Sanger: "Before the resolution is put I would like to ask a question: If under our laws money from the Treasury can be appropriated to pay the expenses of that committee? I only ask now as the Treasurer whether a resolution such as this can allow money of our Fund to be used for that purpose."

The Vice President: "It can. I should decide so. It has been used for other purposes here at other meetings of the Association. I myself, then a member, had a resolution passed to assist the Johnstown sufferers to a certain extent. The money can be used for that purpose."

The Chairman then put the question, and the resolution was unanimously adopted.

The Vice-President: "Ladies and gentlemen, I do not wish to detain you unless you desire to remain to hear the report of the committee of judges and tellers, and have a curiosity to know who has been elected. Outside of that I assure you there is no business now before us. I have always been of the opinion that if there are any complaints against the Fund this is the time to make them if you have any. If, therefore, there are any people who have any fault to find now is the time to do so, or forever hold their peace. Sometimes there are members while thinking perhaps they have grievances will discover on a little investigation their error. Our books are here, not only the minutes of the Fund itself, but the minutes of the Executive Committee and they are open to any member. If any person thinks any one has been neglected the books sometimes will show very clearly that they have made a mistake. However, if there is anything to say we are ready to hear it now. The members have full sway. The Judges and Tellers have just informed me that they will not be ready to report for fifteen minutes, so if any one desires to move for an adjournment I will entertain such a motion and the members can express their desire by a vote whether it is to remain or adjourn."

The meeting signified a wish to remain in session.

During the wait the President announced that the members of the committee, H. C. Jarrett, W. Lloyd Bowron and Mark Price, appointed to audit the books of the Fund had arranged to meet on June 6 at 11 o'clock, at 12 West Twenty-eighth Street, to engage an expert to go over all the books of the Association.

The judges and tellers after finishing their count returned to the meeting and communicated to the Vice-President the result.

The Vice-President: "Ladies and gentlemen: The judges and tellers having concluded their work I will now communicate the report of the Chairman, Mr. J. J. Richie as the result. The whole ticket is elected except the last name; in place of Frank Mordaunt you have elected Augustus Pitou."

Mr. Cotter: "Can you gives us the vote on those two names, Mr. President?"

One of the judges and tellers answered: "Forty-one against fifty-six; fifty-six for Mr. Pitou and forty-one for Mr. Mordaunt."

The Chairman: "The rest of the ticket is almost unanimously elected—there were some few scratches."

Mr. Ritchie: "There were a very few scratches. If you want the exact vote that will be furnished to you."

Mr. Cotter: "It will be published, and I do not think it is necessary, except the President will formally declare the gentlemen who were elected."

Mr. Ritchie: "It will take but a few minutes to give the vote, Mr. President, if the gentlemen want it."

Mr. Cotter: "I merely asked for those two names, because I think they are the only ones which are changed."

Mr. Chairman: "Ladies and gentlemen, you have elected Albert M. Palmer, Louis Aldrich, Edwin Knowles, Frank M. Sanger, Daniel Frohman, Antonio Pastor, Henry C. Miner, William E. Sinn, Joseph W. Shannon, Charles Frohman, J. Wesley Rosenquest, Harrison Grey Fiske, Harley Merry, Al. Hayman, Charles Hoyt, Eugene Tompkins, Milton Nobles, Joseph F. Wheelock, Sr., M. W. Hanley, DeWolf Hopper and Augustus Pitou. The reading of each name was greeted with loud applause.

Mr. Mark Price moved that a vote of thanks be tendered to Charles Hoyt for the use of his theatre for the meeting. The motion being duly seconded and put to vote was unanimously carried.

The Vice-President: "I beg to state, ladies and gentlemen, under the resolution of Mr. Cotter which you have unanimously passed, it is directed that the President appoint a committee of three, and I take it that that resolution means our President, who is absent, Mr. A. M. Palmer. I am merely acting President, and I will, therefore, assume that it shall be left until his return, and will act accordingly."

Mr. Cotter: "Yes, Mr. President, and I would like to request through you that I be not included in that Committee; for my engagements will call me out of town. I know it is customary for the maker of a motion to be a member of the committee, but I especially request not to be a member of that Committee."

The Vice-President: "The Association will remember that the Legislature does not meet until January, therefore, nothing is jeopardized by leaving the appointment of that Committee until our President's return. It will, therefore, lie over."

A motion to adjourn was then made but subsequently withdrawn, as Mr. Morton desired to address the Chair.

Mr. Morton: "Mr. Chairman, I desire to make a motion, or suggest a plan, which, if carried out, will augment the membership and the treasury of this Association. I move that each individual member of this Fund in good standing pledge himself or herself to have at least one more member added to the Association through his or her influence by June next. I pledge my wife and self to obtain four."

The Vice-President: "Mr. Morton, such a motion, while the chair is heartily in sympathy with it, yet it could not pledge the members to bring in new members unless they wished to do it. I hope, though, that the members will listen to what Mr. Morton has said, and not only bring in one, but every man and woman bring in five. (Applause.) What the President has said to us in his report, which you have heard read, is very aptly applicable here. The members of the stock companies living right here in New York do not belong. I know of one prominent member here, if he had been here to-day I certainly should have put him on the Auditing Committee, Mr. Herbert Kelcey. But that is the trouble. If you simply will remember to bring in the prominent members. Those are the ones that don't come in. The members who are not so prominent, musicians, chorus singers, are members because they think they won't get the benefits unless they pay the dues, but that is not the case. We help them anyway. I would state that not one in ten whom we help are members of our Association in good standing. But we help all, we help those who do not pay their dues. I did some years ago try to have passed a resolution, although the Association did not agree with me, that those who did not pay their dues should not be helped. I still think that that is the true course. I will not put your resolution therefore, Mr. Morton, but the acting President will impress upon the members the necessity of trying to add to our membership."

Mr. Cotter moved to adjourn. The motion was carried.

The Chairman thereupon declared the meeting adjourned until the next regular meeting of the Association, unless a special meeting was called by the President to ratify the action of the Legislature in the meanwhile; the meeting therefore was adjourned until the first Tuesday in June, 1895.

PROMINENT AND PRESENT.

Among those present at the meeting were the following:

Louis Aldrich, Edwin Knowles, Frank Sanger, Joseph Wheelock, Joseph Shannon, "Aunt Louisa" Eldridge, Madame Ponisi, Mrs. Lester Gerner, Daniel Frohman, Milton Nobles, F. F. Mackay, Clara Hunter, Mark Price, Henry Simon, Frank Cotter, A. A. McCormick, J. F. McKever, W. S. Howell, Harry Mann, Carl Haswin, Gustave Frankel, David Davis, Henry A. Burkhardt, Mrs. Sol Smith, Cecil Kingston, Hattie E. Thropp, Charles E. Mills, Louise Muldener, Mrs. E. L. Fernandez, Harry B. Gardner, Palmer Collins, Frank Peters, Walter Glassford, Charles Drake, Will Henderson, Thomas J. Jackson, Warde Bingley, Vincent Kearney, N. S. Wood, Andrew Boyd, A. E. Berg, Emily Maynard, George W. Sammis, Robert Neill, R. N. McClannin, Guido Marburg, George Morton, William Davidge, Joseph A. Wiles, Frank Evans, J. Duke Murray, M. J. Jordan, J. G. Ritchie, Horace Richmond, Kate D. Wilson, Isabelle Evesson, Wallace D. Shaw, Ethel Barrington, Mrs. W. G. Jones-Deane, H. C. Husted, Annie Walters, Charles Dade, Dora Goldthwaite, John Matthews, Mary Breyer, Carl St. Aubyn, J. P. Keefe, Jennie Elberts, Charles Allison, Harrison Grey Fiske, Marion P. Clifton, Mrs. Frank G. Cotter, Louise Bates, John Leon Vincent, Irene Carhart, James L. Carhart, Fanny Denham Rouse, Archibald Cowper, Arthur Giles, George Ober, Harry Hawk, Augustus Toedtberg, Frank M. Kendrick, William A. Owen, Estelle Clayton, Augustus Solze, E. A. Weir and J. H. Cossar.

A LETTER FROM MR. COTTER.

The Mirror has received the following communication from Mr. Cotter:

New York, May 9, '94.

To the Editor of the Dramatic Mirror:

Sir:—I find on referring to the report of the Actors' Fund that I was in error in my assertion at the meeting held on Tuesday, May 5, that the change in our act of Incorporation making the officers elective by the Board of Trustees was unauthorized, and I cheerfully and willingly withdraw that statement, and make due apologies therefor.

This mistake arose from the fact that I was absent from the city at the time the meeting was held conferring this authority, and that the minutes of that meeting were never read at any subsequent meeting of the Fund, nor incoporated in the annual report thereof. Indeed, as investigation afterwards proved, they were not even mentioned in the minute book of the Fund.

Under these circumstances the mistake was certainly a natural and a pardonable one; still I regret exceedingly that some of my remarks were construed as personal, a coloring I never intended they should have.

I hold, however, that Mr. Knowles' contention that the officers of the Fund should be elected by the Board of Trustees, because they would then be directly responsible to that body is a mistake; the fact of their election by the body of the Fund would in no wise lessen their responsibility to the Trustees, while it would materially increase their independence of action when necessary. Moreover, I know when Mr. Aldrich introduced his resolution in the Board of Trustees, for this change in our Act of Incorporation, he never contemplated taking the right of electing their own officers from the members of the Fund. How this ever crept into the Act those who effected the change alone can tell.

I have no desire whatever to reflect on that self-sacrificing body, the Board of Trustees, and cheerfully accord them all praise for their admirable work; but the President should not be dependent on their favor for his position. Moreover, the compliment of the popular vote of the Fund is much greater, and I believe will be more highly appreciated.

Very truly yours,
Frank G. Cotter.

THE TRUSTEES ORGANIZE.

The newly elected Board of Trustees of the Actors' Fund met on Thursday afternoon to organize for the year. There were present Messrs. Aldrich, Knowles, Sanger, Pastor, Fiske, Shannon, Nobles, and Merry.

The Executive Committee of the previous year was re-elected. So was the Cemetery Committee. The appointing of the other committees was postponed until President Palmer's return from Europe.

The Trustees were divided into two classes, whose terms of office will be one, two and three years respectively. For the one-year term: Messrs. Hoyt, Tompkins, Nobles, Wheelock, Hanley, Hopper, and Pitou. For two years: Messrs. Sinn, Shannon, Charles Frohman, Rosenquest, Fiske, Merry, and Hayman. For three years: Messrs. Palmer, Aldrich, Knowles, Sanger, Daniel Frohman, Pastor, and Miner.

After transacting certain routine business, the Board adjourned to meet the first Thursday in July.

MISS CHEATHAM MARRIED.

Katherine Smiley Cheatham, known to the stage as Kittie Cheatham, daughter of Richard B. Cheatham, and William Henry Thompson, of Liverpool, England, were married on Saturday afternoon at the residence of the bride's uncle, Thomas Plater, at Nashville, Tenn., by the Rev. C. T. Quintard, Bishop of Tennessee.

The ceremony was witnessed by the elite of Nashville, and was according to the ritual of the Church of England. The bride, who was given away by her uncle, wore a magnificent costume of white duchesse satin, with accordion-pleated chiffon. The march from Tannhäuser was played by an orchestra. The house was elaborately decorated with flowers, white being the prevailing color.

The groom is a member of a wealthy Liverpool cotton firm, and is twenty-eight years old. After a reception, Mr. and Mrs. Thompson left for England. Mr. Thompson met Miss Cheatham when she was a member of Augustin Daly's company in London. Miss Cheatham last appeared on the stage in Sowing the Wind in Chicago on Wednesday night. The groom's present to the bride was a magnificent diamond tiara.

THE FOREPAUGH SHOWS.

The Mirror last week undertook to correct a misapprehension as to the Adam Forepaugh shows, on a statement made by W. C. Boyd, general agent of that enterprise. An impression had gone abroad that the Forepaugh shows had been split into two sections, the smaller of which was exhibiting in the smaller cities of the South, while the larger one was visiting the larger cities. It appeared that the original Forepaugh show is still intact, and that Adam Forepaugh, Jr., had started a small opposition, showing to cheap prices. It was stated in the article that the greater show had exhibited at Baltimore, and the smaller one at Danville on the same day. This was a reversal of the fact, as the Adam Forepaugh show was the one at Danville, and the Adam Forepaugh, Jr., show was at Baltimore. This correction would be perhaps unnecessary in the light of the later fact that Adam Forepaugh is said to be stranded in Wisconsin.

First-class cabinet photographs of actors and actresses can be obtained from Supply Department, Dramatic Mirror. Price 35 cents each.

PROFESSIONAL DOINGS.

Charles R. Bugbee is a bright, energetic agent whose newspaper work and advertising of Archie Boyd in The Country Squire has been highly spoken of. For the past ten years Mr. Bugbee has been with such attractions as Haverly's Minstrels, W. S. Cleveland's Minstrels, and Rich and Harris' Philadelphia houses, and with such experience his services should be in demand. On account of a change in management he is at liberty. Mr. Bugbee's portrait appears above.

Emilie Edwards closed with The Princess of Trebizonde at the Grand in St. Paul on June 2. She played Prince Raphael, and received good notices from the press of St. Paul and Indianapolis. Miss Edwards was offered the same part for the coming season, but prefers each year to become identified with a new role.

Beatrice, Mattie, Baby Lillie and Hilda, the Goldsmith Sisters, who have just returned to Brooklyn after a season with Springer and Welty's Black Crook, did not miss a performance in thirty-nine weeks. Their specialty was a French quadrille.

Rhéa arrived in Paris on May 28, and will spend the Summer at her home in Montmorency, where she has entertained many noted Americans. Her next season in this country will open on Sept. 10, and her repertoire will include two new plays. Frank Dietz will manage the tour.

Ffolliott Paget arrived from England on June 2 to fulfil her Summer engagement with Joseph Brooks at McVicker's Theatre, Chicago. Rehearsals of the opening play are now being held in Palmer's Theatre. Miss Paget has also been engaged to play Mrs. Ford in W. H. Crane's production of The Merry Wives of Windsor, which will be given at the Star Theatre in September.

Lyon L. Adams, leading man of The Danger Signal the past season, sailed for New Orleans on Saturday. He has been re-engaged for next season.

Hasbrouck and Company have secured the sole rights for Gloriana next season from Frank W. Sanger.

Miss Kenyon Bishop, Jules June, and John Mayon have been engaged by C. B. Jefferson, Klaw and Erlanger for next season.

Coon Hollow, which will be managed by C. E. Callahan, opens its season at the Fourteenth Street Theatre, New York, August 27. The bookings of this attraction are in the hands of Klaw and Erlanger.

Fannie Frantzell is visiting friends in Philadelphia.

The statement that George Sinclair has been engaged by F. C. Whitney as leading baritone for next season is erroneous. Mr. Sinclair has been engaged for the Summer season of opera at Buffalo, to sing leading baritone parts, but having engaged for A Trip to Chinatown next season, was unable to accept Mr. Whitney's offer to star him.

Marie Stuart has been engaged to create the part of That French Girl in A Wild Duck.

During July and August, 1894, Eugene Wiley Presbrey, representing the American Academy of the Dramatic Arts, will be in Chicago, having his office at one of the principal theatres in that city. Mr. Presbrey will receive candidates for admission to the Academy during the time specified. All other examinations for admission will be conducted in New York city.

The following graduates of the American Academy of the Dramatic Arts have been engaged for next season: Maud Odell, Lyceum Theatre stock company, New York; Ida Conquest, A. M. Palmer's stock company; Marie Curtis, Julia Marlowe company; Leslie Haskell, In the Gold Days company; Robert Weed, Lyceum Theatre stock company, New York; Margaret Raven, Lewis Morrison's company; Dwight Smith, Rhea's company; Hollis Alexander, Lillian Lewis company; Edith Evelyn, William H. Crane company; George C. Olmstead, Crauen-Paulding company; Rose Hubbard, by Charles Frohman; Christine Paxton, Hoyt's A Temperance Town; Louise Closser, Old Kentucky company; Nora Mack, Carrie Turner company, Katherine Kitteman, Richard Golden's Jed Prouty company; Mabel Washburn, Felix Morris company; Emily Wakeman, Fanny Rice company; Woodley Musson, Lillian Lewis company; Arthur T. Foster and J. Brandon Tynan, Western Jane company; Claude Bryant and Charles A. Goettler, In the Gold Days company; Harvey H. Dana, Duncan B. Harris and Carolyn Kenyon, Men and Women company.

TELEGRAPHIC NEWS

CHICAGO.

Great Success of Aladdin, Jr., at the Chicago Opera House—"Biff" Hall's Chronicle.

[*Special to The Mirror.*]

CHICAGO, June 11.

The event of the past week in theatrical circles was the opening of David Henderson's new extravaganza Aladdin, Jr., at the Chicago Opera House last Thursday evening. The theatre, thoroughly redecorated, was packed from pit to dome with a splendid audience, and all of the old favorites were accorded enthusiastic receptions. Aladdin is by far the most gorgeous spectacle as to scenery and costumes ever produced in this country, and its Amber Ballet is a dream. It is the best thing Manager Henderson has yet done and he has begun to reap a reward of dollars, as every seat has been occupied at every performance thus far and standing room has been at a premium. The first-nighters insisted upon a speech from Cheever Goodwin, who declared that Manager Henderson had eliminated the word "economy" from his vocabulary; and Ballet Master Marachetti and Scenic Artist Dangerfield had to respond to applause for their artistic work. The company also made a hit. Henry Norman carried off first honors among the men, while John J. Burke, who has taken Eddie Foy's place, hit them hard at once. He is a better singer than Foy, dances quite as well, and is very funny. He will do. Hallen Mostyn did well in a part offering few opportunities. Miss Alene Crater, the bright little girl from St. Paul, charmed everyone, and Sophie Harris, the English importation, did well, while Frankie Raymond, Ada Deawes, Irene Verona, Will Armstrong, and the others worked hard and all scored. An effort to bring Manager Henderson before the curtain scared that modest gentleman into the next block. Everyone was present or accounted for at the opening. I saw Harry Powers, of Hooley's; John A. and Harry L. Hamlin, of the Grand; Will J. Davis, of the Columbia; Billie Deawes, Frank Lawton, Ira J. La Motte, Gustave Frohman, Harry Fulton, James Sullivan, Frank Murray, Frank Richards, James S. Hutton, Dick Gunning, Amy Leslie and a hundred others. Aladdin, Jr., is the great success of Henderson's career.

Sowing the Wind continues to draw large and fashionable audiences to the Columbia. Edith Mayan has taken the place of Kittie Cheatham, who was married in Nashville Saturday last and who goes to Europe. Wednesday evening the members of the company bade her farewell, gave her a handsome present, and Messrs. Miller, Faversham and Thompson sang an original trio called "Little Kittie Cheatham," to the tune of Roland Reed's great effort, "Little Johnny Dugan." Liberty Hall follows Sowing the Wind.

I spent a portion of last Sunday with Felix Morris, the comedian, and his charming wife, at their Summer home in Oconomowoc, Wis. They are resting there and looking over plays for next season.

Charley's Aunt continues to fill Hooley's at every performance and the indications are that it will go on forever. It is to run until Aug. 18.

Ira La Motte is here, and will soon leave to go over the routes of Gustave Frohman's eleven attractions to make preliminary arrangements for next season. Harry Obersteller, head usher at the Auditorium, goes with one of these companies. Manager Frohman is still organizing companies and booking time at Hooley's.

Sousa and Landis' Masonic Temple roof garden may have a vaudeville show, with Frank Lawton, the whistler, and other good people. Business would surely pick up under such circumstances, as Chicago has never had a roof garden variety show.

Everyone here seems glad that Tom Prior has made such a hit at the Schiller with popular-priced light opera. The theatre is crowded nightly, and the fine performance of The Black Hussar has made such an impression that it will be kept on another week. That is what a man gets for more than keeping faith with the public. Tar and Tartar is announced for next week.

George Bowles, of the American Travesty company, of which Eddie Foy is to be the star, is the happy father of a baby girl, presented to him last week by his pretty wife, Babette Rodney. Since that time George has been "off the earth."

McVicker's is in the hands of the decorators, and Treasurer Harry G. Sommers has gone to California on his vacation. Manager McVicker has returned after a long absence, perfectly restored to health, and he will remain until Joseph Brooks' stock season begins with An American Heiress early in July. Jennie Eustace and Wilton Lackaye will have the leading roles, and in Augustus Thomas' play, New Blood, which follows, Barrymore and Lackaye will both appear in parts written for them.

John W. Dunne, manager of Patti Rosa, has gone to New York to consult with his business assistant, Will O. Wheeler, in regard to a play for Joe Cawthorne, whom they are to star.

The Grand is closed and will remain closed until Seabrooke opens in Tabasco next month. Harry Hamlin goes East soon. His brother Fred has gone to Europe.

Frank Murray, who takes George Bowles' place with Henderson as business manager on tour, came here to attend the opening of Aladdin, Jr., and will return to New York after spending a few days with his friend Arthur Clarke, in Keokuk.

Theodore Hamilton, in Jekyll and Hyde, is the attraction this week at the Windsor. There is burlesque and variety at Sam T. Jack's Madison Street Opera House and Empire, the Park and Olympic, and continuous minstrelsy and vaudeville at Frank Hall's Casino.

Manager Grenier, of the Lyceum, is on a European tour for pleasure.

All of the outside houses of Jacobs and Havlin are closed for the Summer.

The Hyer Sisters' combination will open a season of Uncle Tom's Cabin at the Haymarket June 17.

Frank Bixby, of St. Paul, author of Shaft No. 2, in which Marion Elmore and Frank Losee will open at the Haymarket Sept. 9, was here Friday en route to New York.

Charles T. Ellis has taken the old Criterion for a brief Summer stock season.

The Chicago Hussars and officers of the Illinois militia attended the performance of The Black Hussar at the Schiller, Friday night.

I met my dignified friend Den Wilkes, who played Micawber at the world's fair White Horse Inn last Summer, and asked him the other day how business had been. "The season, my boy," he said, "has been very like a leopard—good in spots."

Tony Denier, Jr., son of the old clown, is to take out Frank C. Moynihan, late of Archie Boyd's company in a new play called Tim the Expressman next season, and he is now organizing a company.

A number of professional friends who have asked me about the late Ben King's poems may be interested to learn that the Press Club will soon publish them in book form.

An actor engaged to understudy a leading part here not long ago was asked by his principal to give him the name of some good chiropodist. He did so, and then he wanted to bribe the chiropodist to cripple the man so that he would have a chance to play the part.

Treasurer Little, of the Grand, Kansas City, passed through here the other day en route to New York. He carried with him for Will McConnell a few blades of grass plucked from between the street car tracks in Kansas City.

Horace Vinton, who is here, goes out next season in Lew Rosen's melodrama, Blood Money, and his soubrette will be Daisy Gore.

By the way, Gussie Slushy is my latest soubrette name. T. M. Brown sends me Yogha Jungblodt and Myrtie Gutzler, preparing for the stage in a Denver school of oratory; and Ira J. LaMotte has discovered Miss Leafy Bush, a contortionist.

No more at present, from your friend,

"BIFF" HALL.

BOSTON.

A Comic Opera Row Gives the Hub Something to Talk About During the Dull Season—Stetson's Candidacy.

[*Special to The Mirror.*]

BOSTON, June 11.

Manola-Mason-Askin-Shea—these names have been on everybody's lips in Boston during the past week, and the Summer attraction at the Tremont has commanded more space in the city papers than any company that has visited Boston for years. Since the performance a week ago to-night Jack Mason and Marion Manola have been deposed from the head of the company which bore their name, and the organization is now led by Camille D'Arville.

Along in the Winter arrangements were completed for this season at the Tremont with the Manola-Mason company. The stars had a contract with Philip A. Shea, the treasurer of the house, and Harry Askin was their representative. All went very well until the season opened, although Mason says that in a letter to him Askin insulted Mrs. Mason, and that a thrashing was threatened before the demanded apology came.

The Masons also say that they were not consulted in regard to the choice of the company, as was provided in the contract. The first week opened with prodigious success and the profits were large. Saturday evening, according to the Masons' story, the receipts were just under the $5,000 limit, which, if reached, would mean a marked increase in profit for them. So a friend went to the box office and purchased two boxes, thus passing the $5,000 mark, but, it is said, when counting up came the stubs had been mysteriously punched as if the boxes had been complimentary ones. A hot discussion followed.

The next step was the serving of three attachments on Mason's share of the receipts, followed by refusals to honor requests of the stars for seats for friends, so that affairs were decidedly complicated last Monday when the time for the performance to begin arrived. Mrs. Mason, it was said, was ill, and the opera started without her, her first scene being cut, but she recovered so as to go on at her next entrance, but the performance had been delayed. Late that night Manager Askin went around to the newspaper offices and the next morning everybody read that the Masons were out of the company and that Camille D'Arville would appear as Patience that night. She had never sung the part, and it was decided at the last minute to have her appearance delayed until to-night, and to have Hilda Hollins do Patience, and Henry Stanley Grosvenor.

But the Masons were on hand dressed for their parts, and when it came time for the entrance of Patience two milkmaids appeared. Marion Manola gained the stage first, and amidst tremendous applause began her song, but the orchestra was stopped, and the curtain drawn together, abruptly ending one of the most dramatic scenes ever witnessed on a comic opera stage in Boston.

Mason then appeared before the audience and told his side of the quarrel, after which the performance was resumed, with the substitutes in the leading parts. The next day the Masons appeared in answer to the call for rehearsal, but they were not admitted to the theatre, and were served with notice of dismissal from the company. Since then they have sued Philip A. Shea for $20,000 damages in breach of contract, but there is no prospect of an immediate trial, as Shea has a month in which to make answer, and it will be many months before the case reaches court. Meantime, the Masons have been in consultation with John Stetson, and it is quite possible that a Summer season of comic opera will be played by them at the Park.

At the Tremont the bulk of the organization remains and will be made a permanent troupe, to play out the balance of the season, headed by Camille D'Arville, and then go on the road next Fall. During the season probably in November, it will produce a new opera, with music by Julian Edwards, at Abbey's Theatre in New York. The Pirates of Penzance was produced to-night, introducing Miss D'Arville as Mabel for the first time. A. W. P. McCollin was engaged to play the Major General, the character which he originally played in this country and which Jack Mason was to have played. George W. Wilson appeared in his old part, the sergeant of police. Maud Hollins, who has been with A Milk White Flag has joined the company and appeared as one of the daughters. Clinton Elder made his first appearance with the company as Frederic. A feature of the performance was the costuming of the girls of the chorus in up-to-date gowns, instead of the Kate Greenaway attire, with which Boston has been familiar.

Boston has failed ignominiously to be shocked at the living pictures at the Park. Instead, they have been looked at from an artistic standpoint, and warmest praise has come from sources where condemnation might have been anticipated. Several new pictures were added to the collection to-night, and new bits were added to brighten the supplementary vaudeville bill.

Willie Collier is in the second and last week of his engagement in A Back Number at the Museum. His own skill makes interesting two parts that might prove stupid, and the company contains many clever performers. Tennessee's Pardner follows for a fortnight, and then comes the production of Fred. Miller's Dairy Farm, for which as strong a company is being engaged as is possible.

Frank B. Blair and Edith Murilla are among the leaders of the strong company which B. F. Keith has at his new theatre this week. The whole company is excellent, including the De Forests, Smith, Cook, Mlle. Rialto, and the Nawns.

Other attractions in Boston this week are: Grand Museum, H. Percy Meldon and Ethel Tucker in Eustache Baudin, which they play under the title The Man of Destiny; Howard Athenæum, burlesque, variety and living pictures; Palace, Ada Lyncwood Burlesque company with living pictures.

No sooner did the Alcazar scheme collapse than another venture was started for the alteration of the property and it looks decidedly as if this scheme would be pushed through to success. A syndicate has been established and has purchased the Arena property on Tremont Street. Plans are being completed for the erection of a large hotel on the site with a magnificent theatre. No names are yet mentioned in connection with the theatrical end of the venture, but Bostonians would not be very greatly surprised to have John Stetson come to the fore in the movement when the right time comes.

The "greatest show on earth" is in the city this week, and consequently the theatres will feel the effect of its presence. Two tremendous gatherings filled the Barnum tents on Huntington Avenue.

H. A. Clapp, the well-known dramatic critic, says that the rumor about his retirement from the *Advertiser* was without foundation, and that he will resume its criticisms on the first of September. This will be pleasant news to readers of that paper as his criticisms are its strongest feature.

Gus Daly, late of the John L. Sullivan company, has returned to his home in this city for the Summer. Sullivan, by the way, had an unfortunate encounter in this city on Friday, and as a result a bad cut in his face had to be sewed up.

Lillie Burnham, of the Still Alarm company, comes here this week for the Summer.

May Merrick has been re-engaged for leading support to Marie Jansen in Miss Dynamite, in which she will have a strong part. Hope Ross will also appear with Miss Jansen another season. Miss Jansen is at her home in Winthrop for the Summer.

Lydia Blodgett has completed a play entitled The Stolen Child; or, The Lost Found.

Frank J. Keenan has taken a cottage at Winthrop for the Summer. He is studying his new play, Wedding Knight, by Hartman, which he expects to give in New York at a Broadway theatre early next season.

Evelyn Campbell, or Helen Petrie, as she will be called at home hereafter, is visiting friends in this vicinity, and will remain here until July 22, when she will sail for Europe to join Mrs. Taits, a friend of her mother, with whom she will make her home for the future. Miss Campbell will not appear upon the stage for a year, and possibly will never act again, although that will depend upon her taste at the end of a year of vacation.

Napier Lothian, Jr., is to stage the production of Davy Jones at the Museum.

George Milbank has been made happy by the gift of a gold-headed ebony cane from the colored quartette at Austin and Stone's.

On June 25 will be celebrated the tenth anniversary of Camille D'Arville's debut upon the stage, and Manager Harry Askin is being overwhelmed with suggestions for an appropriate souvenir to present on that occasion.

George E. Mansfield has been in Boston perfecting his plans for the coming season at the Grand Opera House, which will be devoted to combinations of a higher order than has been the rule at this house. Mr. Mansfield's permanent circus will keep him in New York most of the year, but George W. McGee, who has been associated with Alexander Salvini for several years, will be here as resident manager.

A well-known Boston manager, so the story goes, is arranging to have Zelie de Lussan return to this country next season to head a large organization to present the lighter class of grand operas.

Joseph Haworth has been dangerously ill at the City Hospital for a week past. He was suffering from appendicitis at the time of his testimonial, but he pluckily kept up. He is now rapidly recovering from the attack.

No decision has yet been made in the Baker will case, in which Florence I. Baker, the dancer, is interested.

"Biff" Hall could get a number of names for his soubrette directory in the chorus of the ex-Manola-Mason company at the Tremont. How is Virginia Marigold for a device of the sunflower? May Drew! But so did Cute Macdonald. Low Allyn is a good name for a bass singer in the chorus.

There was a police raid after gambling implements at the Bohemian Club one night last week, and among those taken out of the place were Nat Goodwin, the alleged proprietor, and N. A. Morkel, formerly connected with John Stetson at the Globe.

JAY BENTON.

PHILADELPHIA.

Two Notable Events of the Week—The Mikado, Princess Bonnie, Fatinitza and Other Attractions.

[*Special to The Mirror.*]

PHILADELPHIA, June 11.

There were two events last week. One was the opening of the Summer season at the Grand Opera House with a revival of The Mikado, the cast including Digby and Laura Joyce Bell, Fatmah Diard, Sig. Montegriffo, and Mr. Broderick. For most part the attendance was very large, and the enthusiasm at high pitch. This evening the house is again heavy, the bill for the week being Falka. The season will run until the middle of July, when it will give place to the regular Summer grand opera.

The other event was the seventy-fifth performance of Princess Bonnie at the Chestnut Street Theatre. It was the largest audience ever assembled in that big house. The auditors were not satisfied until every one of the principals made a speech, and all of them acquitted themselves in a manner worthy of the auspicious occasion. This evening the house is all sold, the management having made arrangements for excursions from the near cities. The company will open in Boston in September.

At the Park Pauline Hall has increased her working strength with the addition of William Pruette and Lilly Post, both of whom were warmly received this evening in Fatinitza, the bill for the week.

Gilmore's Auditorium commenced its third week with a local edition of Robinson Crusoe, from the pen of Bob Wait, a well-known resident writer. The attendance to the capacity. Charlie Vale has returned and has assumed the stage management. The Living Pictures form a prominent feature.

The Lyceum is drawing large houses.

The Bijou is in the same category, the attendance showing no signs of weakening.

The Standard is temporarily leased to a New York manager, who is alternating the Windsor Opera company and the Thalia company. The latter is on this evening, and the attendance is large.

E. Cholmeley Jones is giving this evening at the Chestnut Street Opera House an oratorio recital and concert, in which many of the pupils of his academy are taking part. The house was sold long before the doors were opened.

Manager J. Fred Zimmerman will leave with his family on the *New York*, on June 20, for Europe. Two chartered cars will carry a host of his personal friends from here on the day of the sailing. His partner, Manager Nixon, had intended leaving a week later, but has given up the idea on account of the pressure of business.

Mary Cline made such an impression in an amateur performance of Priscilla, at the Chestnut Street Opera House last week, that her friends are urging her to adopt the stage.

EDWIN RUSHTON.

ST. LOUIS.

Prince Methusalem at Uhrig's Cave—Clover at Terrace Park—A New Comic Opera—Notes.

[*Special to The Mirror.*]

ST. LOUIS, June 11.

Prince Methusalem was put on at Uhrig's Cave last night. Dorothy Morton was specially engaged to take the part of Punchinella, and she repeated both in acting and singing the success she made a couple of weeks ago in Jacinta at the Grand Opera House. Bertha Ricci made a charming Prince and sang exquisitely. William Broderick, George Denham, A. M. Holbrook, Barron Berthalde, Helen Von Doenhoff, and the rest of the company were well cast, and the production scored a repetition of last week's success. The attendance last night was large and enthusiastic.

The Hagan Opera company made an excellent selection when they decided to put on Clover, which they did last night at Terrace Park. It is one of the prettiest of light operas and has not been given in this city for two or three years. The opera as cast last night made the biggest kind of a hit.

Helen Bertram as Stella repeated the hit she made last week in Dorothy.

Alice Johnson also sustained the reputation she made as Lydia last week and continues to divide honors with Miss Bertram. Miss Guillard and Miss Evans, with Frank David, Ben Lodge, Richie Ling and Mr. Guise, are all far above the class usually found singing in Summer, and complete a cast that is hard to beat. The chorus is strong and well drilled. The costumes rich and handsome, and the stage settings and scenery new.

The promenade concert by Prof. Knabel's orchestra at the Terrace Park after the performance continues to be a feature, and the Terrace Quartette has been added this week.

Bertha Ricci was remembered on her birthday, last Wednesday, by her many friends, who gave her many beautiful floral pieces.

The floral horseshoe sent to Manager Ollie Hagan on the opening night of Terrace Park still graces the music stand, where it was placed after its presentation.

Nellie Rosebud will remain here this Summer and introduce her specialties between acts at Terrace Park after this week.

The comic opera, The Red Fez, libretto by Robert Hazzard, late dramatic editor of the *Globe-Democrat*, and music by Aug. Hoffman, will probably be produced during the latter part of July in St. Paul, by the Calhoun Opera company. Negotiations have about been closed. Mr. Hoffman, who, by the way, is a "Shriner," has also composed a march which he has dedicated to the order here.

The St. Louis Fair Association will introduce a new feature commencing about July 1, in the form of vaudeville attractions, and may have one of Thearle and Cooper spectacular attractions later in the season. The vaudeville entertainment will take place in a large pavilion seating 4,000 people, and if fireworks and spectacular productions are secured the Grand Stand of the Jockey Club, which seats 15,000 people, will be used.

W. C. HOWLAND.

CLEVELAND.

Summer Opera Prospers at Two Theatres—Joe Frank to Retire to Mercantile Life.

[*Special to The Mirror.*]

CLEVELAND, O., June 11.

The Baker Opera company presented Boccaccio to-night, to a crowded house, and the good work of the principals won them many recalls. Mae Rose Baker gave a new dance, which was well received. Next week Faust will be given.

The Mascot was the opera produced at Haltnorth's Garden Theatre by the Murray-Lane company to-night. The leading roles were well presented, especially the Prince Lorenzo of Harry Brown. The Garden was crowded, and the company, which is a very strong one, has leaped into public favor. Amorita next week.

Saengerfest Music Hall was well filled to-night, and Manager Miller gives an entirely new bill, with some strong attractions—the Seven Schaeffers giving a wonderful performance.

Joe Frank, who has been twenty-eight years in the theatrical business, and for the past eight years with H. R. Jacobs, was in town last week. Mr. Frank has concluded to quit the profession, and try his luck in mercantile business, making his home in Toronto.

Adolph Mayer will play the part of Mephisto in Baker's production of Faust.

Pain's spectacle, The Storming of Vicksburg, will open June 25 in a large park which is being specially laid out for the production.

H. R. Jacobs was in the city last week.

WILLIAM CRASTON.

A COMIC OPERA COMPANY

[*Special to The Mirror.*]

BUFFALO, June 11.—The Star Comic Opera company opened to a crowded house in Girofle-Girofla to-night. Bettina Gerard made a hit, and George Sinclair and Toma Hanlon were exceptional. It is the best Summer opera company ever seen in this city.

BERT.

STEALING MORRISON'S THUNDER.

John Griffith who, in a lurid circular calls himself an English actor, is touring in the Northwest in Faust. Of course, Goethe's story is common property and every one can play it, but Griffith has gone a step further than that and has copied Lewis Morrison's printing, and has even appropriated certain lines of Mr. Morrison's version of the play.

The writer has seen the Morrison printing, which was executed years ago by the Springer Company of this city, and the printing used by Griffith and they appear to be positively identical—the one being an exact reproduction of the other, a few changes of trifling importance only having been made. Even the letter-press on Mr. Morrison's printing has been copied, word for word.

Griffith is backed and represented by Ed. A. Church, manager of the Lansing Theatre, at Lincoln, Neb.; but how far, if at all, Mr. Church is privy to this act of piracy, THE MIRROR does not know.

Mr. Church's New York representatives are Klaw and Erlanger, and to a MIRROR representative Mr. Erlanger said:

"We know nothing of Griffith. Mr. Church uses this office as his headquarters in New York, and we book the attractions for his theatre in Lincoln, but we know nothing of his other enterprises. We feel sure, however, that Mr. Church is acting in perfect good faith, and that if there has been any piracy, Mr. Church is not aware of it. Why doesn't Mr. Morrison get his printing copyrighted? Then there would be no trouble."

E. J. Abram, manager of Lewis Morrison, wrote an indignant letter to THE MIRROR some time ago relating to the Greve Lithographing Company, of Milwaukee, in which he taxed that concern with copying his "paper," whereupon the Greve Company wrote an answer in which the charge was denied, offering to pay over $500 to the Actors' Fund if it could be proven.

Mr. Abram thinks that the time has now come for the Actors' Fund to claim its money. THE MIRROR is of the same opinion, for the Greve Company's productions for Griffith are undeniably a flagrant imitation of Mr. Morrison's printing.

EVERYTHING NEW.

The Country Squire, in which Archie Boyd will again star next season, has been entirely rewritten by Con T. Murphy, and will go out under new management and well equipped. New scenery has been painted for this production, and the printing is now in the hands of the lithographer. E. A. Higgins will be the manager, and George T. Clapham will be the business manager.

NO STANDING ROOM.

A New Law in This State to Be Rigidly Enforced in This City.

Hereafter no manager of a theatre or any place of amusement in the city or State of New York may sell admission tickets or privileges of standing room. The following amendments to Section 455, Chapter 410, Laws of 1882, became law on April 23, 1894:

Whenever any member of the uniformed force of said department shall discover in any aisle or passageway in any such place of amusement any camp-stools, chairs, sofas or other obstructions, or any persons standing or sitting therein during any public performance, it shall be the duty of such member of the uniformed force forthwith to notify the proprietor or manager of such place of amusement, or any usher, agent or other employe of such proprietor or manager then present, to cause such obstruction to be forthwith removed, or to cause the person or persons standing or sitting in such aisles or passageways to forthwith vacate the same. If the manager or proprietor, or such usher, agent or employe shall cause or permit any camp-stools, chairs, sofas or other obstructions to be placed or remain in any aisle or passageway, in any such place of amusement, or shall cause or permit any person to stand or sit therein, during any public performance, or, having been so notified, shall neglect or refuse to cause such obstruction to be forthwith removed, or to cause such person or persons to forthwith vacate said aisles or passageways, they shall each severally be deemed to have violated the provisions and requirements of this title, and regulations or orders duly made thereunder, and shall be subject to the penalties prescribed in section four hundred and sixty-five of the act hereby amended.

Further instructions have been issued by the Fire Department to the men on duty at places of amusement as follows:

They will hereafter, in addition to the duties required of them under existing orders, during each performance inspect the house in front of the stage. If there are discovered, in any aisle or passageway, any camp stools, chairs, sofas, or other obstructions, or any person standing or sitting in any aisle or passageway, during any performance, they will immediately notify the proprietor or manager of such place of amusement, or any usher, agent, or other employe of the proprietor or manager then present, to cause such obstruction to be removed, or to cause the person or persons standing or sitting in such aisle or passageway, to vacate the same. If the person or persons so notified shall refuse to cause such obstruction to be forthwith removed, or to cause such person or persons to forthwith vacate said aisles or passageways, then the officer or member of the uniformed force giving such notice, will call upon the police on duty in or about the place of amusement, to arrest such proprietor, manager, usher, agent or other employe, and will make such complaint as may be necessary to cause the persons so arrested to be held for trial as a misdemeanor.

The Garden Theatre was the first house under the amendment law to be called to account. Last Tuesday Fireman Alfred C. Sheridan, on duty at the Theatre, arrested Head Usher Martin Hoffman for refusing to clear the aisles of people when ordered to. The case came up for a preliminary hearing last Wednesday in the Jefferson Market Court and was adjourned until Friday of this week.

E. D. Price, manager of 1402, said to a MIRROR representative:

"Standing room has been sold in the space back of the orchestra rail, but the approaches to aisles have been kept open. We contested that this space is not a passageway within the law. The intent of the law is plain enough. It is to afford protection to the audience by assuring them ample and speedy means of egress in case of an emergency. So long as this wise and necessary safeguard is secured we maintain the right to utilize space which cannot by any reasonable construction be regarded as an aisle or passageway. However no admission tickets will be sold until a decision is reached."

The Broadway, the Madison Square, and most of the city theatres have received the notification from the Fire Department. At the Broadway Theatre Manager McCormick said:

"I have sold no admission tickets since I received the notification. This means, of course, a loss to us of from $200 to $300 a week. It is true that the Fire Department doesn't prohibit the sale of admission tickets, but it practically does when it says no one may stand up at the back of the seats. I am not going to sell an admission ticket for fifty cents and then give the purchaser a dollar and a half seat."

Manager George W. Lederer, at the Casino, was not aware of any notification having reached him. He said:

"Anyhow, it does not concern me. The Casino is so constructed that no objection can be found by our Fire Department to people standing to watch the performance. I am selling admission tickets giving privileges for theatre and roof garden both at every performance."

But Mr. Lederer is wrong according to Commissioner Robbins of the Fire Department, who was seen yesterday by a MIRROR representative:

"The law is explicit," said Commissioner Robbins. "There shall be no one standing in any space, no matter how wide, at the back of the seats, and our men on duty have orders to see that no one is permitted so to stand. It doesn't matter if the space at the back is four feet or four yards wide; no one must stand there. The law is going to be vigorously enforced and no place of entertainment in this city will be exempt."

COOK OPERA HOUSE, ROCHESTER.

Extensive improvements will be made during the Summer on the Cook Opera House at Rochester, N. Y., the seating capacity being increased and the house redecorated. The Cook is fire-proof, built on the ground floor, and the best located theatre in Rochester. H. A. Foster, who has been appointed manager, will make it a point to book only high class attractions. All managers who have already booked this house should communicate with him. Mr. Foster will continue as manager of the Opera House at Albion and Niagara Falls.

L. P. Hicks has won much praise for his impersonation of Squire Tucker in Alabama. "He furnished laughs for the audience at the rate of one per minute."—*Florida Times-Union*. "Mr. Hicks had a certain jolly energy that was refreshing."—*Memphis Scimitar*."

A SUCCESSFUL CONDUCTOR.

Signor A. Tomasi, for a number of years musical director of the most prominent operatic stars and operas, has been re-engaged to conduct the Marie Tempest Opera company for next season, which opens at the Herald Square Theatre on Oct. 1 in a new opera.

Signor Tomasi was for eight years musical director of the Emma Abbott Grand Opera company, and afterwards waved his baton over the operas which the following prima donnas made successes with: Agnes Huntington in Paul Jones, the late Laura Schirmer Mapleson, Marie, Tempest and Ida Philips. He was for two seasons with Brignoli, the most popular tenor of the times, and afterwards with the D'Oyly Carte and the Italian opera companies. He has had the honor of opening several of the largest opera houses in this country and Europe, and was engaged as the musical director of the Imperial Theatre, Nice, France, which is considered as the home of grand opera. He has composed several masses in which Signor Campanini sang the leading tenor solos. It was in these masses that this celebrated tenor made his beginning.

The Boston *Traveller*, of Sept. 12, in its criticism of The Fencing Master, of which Signor Tomasi was the conductor, said: "One of the most praiseworthy features of the performance last evening was the able conducting of Mr. Tomasi. It is rarely that so competent a conductor presides over the destinies of comic opera. The unity of the performance, the vivacity, the repose, the correct tempi, the maintaining of the rhythm, the contrasts of light and shade, the discreet and subdued accompaniment of the orchestra, in fact all the dynamic and æsthetic demands were the result of Mr. Tomasi's able and exacting efforts in the conductor's chair. The weight of the performance as a whole rests upon the conductor's shoulders, and as he is more or less able so are the results more or less satisfactory. The company are to be congratulated upon the possession of so watchful, judicious and competent a musician and conductor as Mr. Tomasi."

HERRMANN'S HAVANA SEASON.

Professor Herrmann arrived yesterday from Cuba on the Ward Line, and soon after disembarking he and his charming wife called at the MIRROR office. Both spoke enthusiastically of the trip, which was highly successful.

Professor Herrmann gave nine performances in Havana at the Teatro Payret. The prices were advanced, but the house was crowded constantly. Herrmann is a linguist—he is master of seven languages—and he was able, therefore, to make his mysteries doubly delightful to the Havanese by speaking Spanish.

Herrmann was obliged to omit the performance which was to have been given a week ago Sunday, owing to the rupture of a small blood vessel in the magician's bronchial tube. The physicians advised a day's rest and a $2,000 advance sale had to be returned.

The net profits of the Havana engagement were $5,400. The appearance of the American flag in the "flags of all nations" trick created a furore of enthusiasm, and Madame Herrmann, who figures as the goddess of liberty in the concluding tableaux was called for time and again. Her serpentine dances were immensely successful also.

During their sojourn in Havana Professor and Mme. Herrmann were entertained at supper in his palace by the Captain General—the highest official of the island. They brought back many beautiful fans and artistic treasures besides a live humming bird and specimens of Cuban game.

The Herrmanns left the city yesterday afternoon for Herrmann Manor, their country seat at Whitestone, L. I., where they will spend the Summer.

THE BELASCO-CARTER SUIT.

The General Term of the Supreme Court ordered David Belasco last week to furnish a full bill of particulars specifying the services he rendered Mrs. Leslie Dudley Carter for which he alleges N. K. Fairbank owes him $65,000.

In his first bill of particulars Mr. Belasco names more than twenty characters in which he coached Mrs. Carter. One of the items is "instructing and preparing the defendant, Carter, for her appearance as a star actress from July, 1889, to November, 1890." Another item specifies the acting and assisting in writing and revising The Ugly Duckling, and services devoted to staging, managing, and superintending the production upon the stage of the Broadway Theatre.

Mr. Belasco alleged in his complaint that he had to send agents to Europe, and had to give up other business while touring Mrs. Carter in different cities continuously to March, 1891. He is now requested by the Court to specify as to these allegations and to state separately what each particular service was worth.

TO JOIN THEIR STARS.

Last Tuesday a cable was received from Mr. Potter stating that she was about to sail for America together with Mr. Kyrle Bellew and several members of her company. They are by this time well on their way. On Friday last Myron B. Rice, the manager of the company, together with twelve members of the organization, who have been engaged here, departed for Montreal, where they propose taking the Canadian Pacific to Victoria, B. C., and will go from there to 'Frisco via the coast steamers. As the two stars are due to arrive on June 17 at Vancouver and the other members of the company will reach that destination on the same day, it is their purpose to go from there to 'Frisco together, and this may safely be stated to be when completed the longest jump on record in the theatrical business. The company will open at the Baldwin Theatre, in San Francisco, on July 2.

BITTEN BY A LION.

Mlle. Beatrice, a lion tamer, who has been giving exhibitions at West Brighton, Coney Island, went into a cage containing two Asiatic lions, Brutus and Bella, at 10 o'clock on Sunday night, before a large audience, to perform. Beatrice had concluded her work, and was about to kiss the male lion, as was her wont, as a climax, when an attendant came in sight of the beast with a dish of raw beef, intended for the animals. Brutus, scenting this, growled and threw Beatrice to the floor of the cage, and buried his teeth in her face. Attendants with pitchforks prodded the animal until he released the young woman, who was removed from the cage unconscious. There was great excitement among the spectators. Dr. Hill was summoned and found Beatrice delirious. The lion had bitten through the woman's left jaw, and lacerated her face terribly. Her condition is serious. Mlle. Beatrice is twenty years old. Her father is a lion-tamer, and she entered the business when only twelve years old. She had never before met with injury.

CHICAGO THEATRICAL EXCHANGE.

Although scarcely a fortnight old, the new Chicago Theatrical Exchange is doing a business probably as large as all the exchanges and agencies West of New York combined. It is booking many companies, and already represents something like three hundred theatres. The other departments of the exchange seem to fill a long-felt want as managers throughout the country, both local and traveling, have heretofore had great difficulty in finding reliable persons to represent their many wants in Chicago. With abundant capital to insure permanency and at the same time to handle any business that may be given to it, and with probably the handsomest quarters of any exchange in America, outside of New York, the Chicago Theatrical Exchange establishes itself on the most solid footing. The offices in the New Stock Exchange Building, corner of La Salle and Washington Streets, are well worth the visit of professionals at any time when in Chicago.

MISS SHAW ON VOICE CULTURE.

Mary Shaw addressed the Professional Woman's League on voice culture last Friday. She condemned the giving of so much time to singing, drawing, and other accomplishments, while the speaking voice was neglected. Pulpits and the stage, she said, are filled with abominable mumblers who misunderstand the simple law of conscience. "What miserable sinners we are," she said, "against this law. Watch a thought as it springs forth from the soul. We leap upon it, bite, and distort it until the listener cannot understand a word." Miss Shaw said that at the age of twenty the structural organs of the throat are fixed for life, and she characterized as a crime the talking of meaningless baby talk to children in their cradles. This teaches them unnatural tones, and the after results are disastrous and inevitable. Miss Shaw advised her associates not to mistake their vocation, and swell the ranks already full if they were not fitted by nature for the work.

LITTLE TRIXIE.

Little Trixie has achieved success under Fred. Robbins' management. He has just closed a season of forty-two weeks, and while business was not quite as large in some sections as during the corresponding time last season, it was better than some more pretentious attractions enjoyed. May Smith Robbins, who is the feature of Little Trixie, is gaining recognition for her talents, and with a play better suited to her requirements, is sure to increase her reputation as a comedienne. Mr. Robbins will have his play rewritten for the coming season, and will add special new features.

TO GO WITH ALABAMA.

Manager Bainbridge has engaged Odell Williams to play his old part of Squire Tucker in Alabama on the road next season. Mr. Williams, when in A. M. Palmer's employ, identified himself artistically with this part. Mr. Bainbridge intends to put out next season an admirable company in this play.

SAID TO THE MIRROR.

AUGUSTUS HARTZ, "I have come to New York from Cleveland more to renew acquaintance than anything else, for my next season is booked solid with the cream of standard attractions. My past season has not fallen below the average in the gross receipts. The prospects? That's a difficult question. Nobody seems to know how long it will be before business disturbances cease and things begin to improve. The coal strikes have caused numbers of factories to shut down. There are 40,000 persons out of employment in Cleveland. Supplies are practically exhausted. When the wheels begin to move again there will be a big demand, and there ought to be a legitimate boom."

LOUIS ALBAUGH: "The position of Vice-President of the Actors' Fund is no sinecure when there are 75 degrees of humidity. No one has any idea of what a lot of work there is to be done. It was nothing when the Fund first started, but the details of organization have grown with the institution, so that now it's like being at the head of a big banking establishment, with all the anxiety and responsibility, and none of the fat salary."

MILTON NOBLES: "We pulled up in good shape on the home stretch. For my four weeks in New York and Brooklyn we had cold nights and rain, which was good for the theatres, but bad for out-door amusements. Warm, clear weather set in on the last three nights of my closing week, and business dropped just one-half, and now I'm going to let Smith walk until September."

MIRROR INTERVIEWS.

Napoleon Sarony.

There is only one Sarony. The fac-simile of his signature has been attached to thousands and thousands of theatrical photographs. Everything about Sarony is unique—his personality, his methods, his conversation, his gestures, even his signature. He is so small in stature that he might get an engagement as a Brownie next season. But he would have to cast aside the fez he is accustomed to wear in his studio or his "den" as he calls it. This "den" overlooks Union Square, and its contents are as odd and artistic as Sarony himself.

On being ushered into the said den the other day, I found the photographer at work on a crayon sketch of a nude figure. When Mr. Sarony recognized me he invited me to sit down and chat while he continued to work on his latest ideal fancy of the female form divine.

"Is there anything more beautiful," said Sarony, "than the nude figure of a beautiful woman. It is inconceivable how Comstock can class art works of that character as obscene, when you can typify chastity, purity, and modesty and other noble sentiments with nude figures. There's my conception of 'Faith.' Look at it! Is there anything indecent or suggestive about it? And yet it's a nude figure."

"Do you exhibit your crayons?"

"Yes, I've had one or two of them on exhibition nearly every year at the Academy of Design and at other exhibitions. If I had been sent to study art as a young man with the great French painters I think I should have made a name for myself as a painter of the human figure."

"Are you not satisfied to be one of the leading photographers of the world?"

"Don't call me a photographer, *s'il vous plait!* It sounds so mechanical. Anyone can learn to be a photographer, but to reproduce the characteristic expression of a person's face. *Ma foi, c'est autre chose.* Why do people say so often 'my friends tell me that this photograph doesn't look like me.' That's because in many instances the photographer hasn't taken any pains to obtain a characteristic expression and has merely given a mechanical reproduction of the person's features. In many cases, however, the photographer is not to blame. Do what you will some persons will stick to an idiotic stare with a sickly smile."

"To what do you attribute your success in taking the portraits of theatrical people?"

"To the fact that when they wished me to take them in a certain character, I would go to see them play the part. Then I would go through a sort of rehearsal with them until I struck what I considered the best pose and the most telling expression. Bonnet-Sully was one of the hardest subjects to handle. He was so conscious of the defect in his vision that has a tendency to make him look cross-eyed. Sara Bernhardt was the easiest subject. She is the very embodiment of grace, and entered into the spirit of the occasion with charming enthusiasm. Mme. Sigrad-Weber was another delightful subject. Both of these actresses have undulating figures—the Hogarth curve—that make them well suited to pose for classic characters."

"Haven't you obtained good results with our American actresses?"

"Oh, yes. There's Ada Rehan. I'm quite proud of the pictures I've taken of her. And Georgie Cayvan, Lillian Russell, Fanny Davenport, and Della Fox. Now don't ask me whether Lillian Langtry is the most beautiful woman I ever photographed. All women are beautiful. *'Les femmes, les femmes, il n'y a que cela.'"* And Sarony hummed the Offenbach ditty while capering around his den with the vivacity of a two-year old.

"Mr. Sarony," said I, "if the proverb is true that a man is as old as he feels, you can't be long out of your teens, I'm sure?"

"Yes, I am, my boy, but I shall remain young in my feelings I hope as long as I live. I was born in Quebec the year Napoleon died in St. Helena. My father was one of the Prussian hussars who fought against *le petit corporal* at the battle of Leipsic, but he was a great admirer of Napoleon and called me after him. My mother was of French extraction."

"Were you educated in Canada?"

"I got the rudiments of an education there. My father brought me to New York as a boy and I became an apprentice with the lithographic firm of Risso and Brown. After I had been there two years the house failed. Meanwhile my father had died, so I was thrown on my own resources. I was lucky enough to obtain an order from a billiard maker by the name of Penn to furnish him with a lithographic show card. Robinson, the caricaturist, lent me a stone, and allowed me to do the work in his office. When I received ten big Mexican dollars for the show card I felt like a millionaire. Robinson then engaged me to help him for four dollars a week, and I remained with him for six years with a gradual increase of salary. Then Nathaniel Currier engaged me at a salary of twenty-five dollars a week, and at twenty years of age I went into the lithographic business on my own account and became a partner in the firm of Sarony and Major. Afterwards a young printer by the name of Knapp was admitted, and the firm name was changed to Sarony, Major and Knapp. In 1858 I sold out my interest and went to Paris to study art."

"How long did you pursue your studies?"

"Only a year. I lost most of my property, and on the advice of my brother established myself as a photographer at Birmingham, England. In 1867 I returned to New York and opened a photographic studio at 630 Broadway, and about twelve years ago moved to our present quarters on Union Square."

"You have acquired some reputation as a lightning sketch artist, have you not?"

"Oh, yes. I used to do that sort of thing at benefits to oblige my friends, but it was merely a hobby with me."

"I suppose you have photographed nearly all the theatrical celebrities that have appeared on the American stage?"

"Yes, and a great many celebrities in every other profession. I think every prominent actor and actress ought to be photographed in the roles in which they have been especially successful. But some of them cannot be induced to sit for photographs in character. Take Ellen Terry. The photographs of her in private character do not do her justice. The next generation will not be able to form a correct idea of what she looked like as Portia or as Juliet. It's the same with Henry Irving and the elder Salvini. I wanted to take Irving as Louis XI., and Salvini as Othello, but they wouldn't have it. They would not sit for any other character but Irving and Salvini. It's a positive sin that they refuse to be perpetuated pictorially in the great characters they personate. The fact is that all three have been so libelled by European photographers that they are simply disgusted with all attempts to present them in character. I think I could have satisfied them as I did Adah Isaacs Menken years ago, if they had given me the chance."

"Ah, now you're getting reminiscent. Tell me all about it."

"Adah Menken came to me in Birmingham. She said: 'Mr. Sarony, all attempts to photograph me as Mazeppa have been failures. Now, I want you to take me in eight poses, on condition that you allow me to pose myself.' I agreed to this *on condition* that she would allow me afterwards to pose her myself in eight different attitudes. She said that was only fair. So we went to work. When the photographs were ready I hunted her up in her dressing-room at the theatre. I gave her those of her own posing first. Her exclamation on seeing them was, 'They're perfectly horrible! I shall never have another photograph taken of myself as Mazeppa as long as I live.' Then I presented the photographs of my own posing. Her expression of despair changed to rapturous delight, and with characteristic impulsiveness she threw her arms around me, as she exclaimed, 'Oh, you dear, delightful, darling little man! I'm going to kiss you for that!' And she did. Adah Menken was the most remarkable mingling of angel and devil that ever wore petticoats."

"Have you any other reminiscences of old-time actresses?"

"I'll tell you an anecdote of Charlotte Cushman. As a boy I was a great admirer of this sterling actress. She seemed to me a very beautiful woman in spite of her heavy and irregular features. On Sundays I went to watch for her on her way to church to get a glimpse of her off the stage. When I'd set up as a photographer, she came to me to have her picture taken. Then I did not see her again for a number of years, until she walked into my place one day quite unexpectedly. I was taken completely by surprise, and must have manifested my pleasure at seeing her with some very unconventional gesture and expression of delight. Miss Cushman looked at me from head to foot; then she struck a dramatic attitude and remarked, with tragic intensity and in a deep contralto voice that could be heard throughout the entire establishment: *'As crazy as ever!'*"

"Any other reminiscences?"

"I'll tell you how I cured two young girls that were infatuated with the heroic bearing and picturesque appearance of George Rignold as Henry V. They knew that I was to take his picture, and wanted to see him off the stage. So I arranged two peep-holes in an adjoining room to the gallery. Rignold was to be taken both as Henry V and as William in Black-Eyed Susan. I told him I'd take him first as William. I convinced him that he would seem much more like a sailor if he appeared in his bare feet. Then I sent out for some beer and sandwiches, on the ground that he would need refreshment on account of the numerous sittings. Well, you can imagine what sort of an impression he made on the girls, rigged out in an old sailor suit, with red face and bare feet, and sitting in a slouchy attitude alongside of a ham sandwich and a can of beer. Then I engaged him in conversation for their benefit, and I assure you his remarks were not altogether in keeping with the heroic sentiments he had to utter as Henry V. The girls were entirely disillusioned. They declared that off the stage he wasn't a bit like a king."

"Do you have to idealize the portraits of theatrical people when you take them in character?"

"I should hardly term it idealizing their portraits. I can't always make an actor look handsome, but I can make him look interesting if I succeed in making him throw soul into his eyes. That's the secret of artistic photography, *mon cher.* I would just as soon photograph a corpse as a person who cannot throw life and expression into the face. A woman may seem homely from a first glance at her features and complexion, but if she can throw sympathy, soulfulness, fascination, *de l'ame*—call it what you will—into her eyes, she will look beautiful in her photograph, and she is beautiful in reality—so long as the expression lasts."

"And how do you evoke that expression?"

"I draw it out in conversation by what I might call personal magnetism if it did not sound egotistical. An actress once came to me who was badly pock marked. She gradually confided to me that the gentleman she was to marry had requested her to send him her picture, and all the pictures made her look hideous. She was very much in love with the man, and was afraid an ugly photograph would turn him against her. She had such animation in her face while telling me this that when she concluded, I said: 'If we can reproduce the expression you had in your eyes when talking to me, your photograph will make you look beautiful.' While in the gallery I made her repeat the story of her dilemma, caught the expression I wanted, and needless to say both she and her lover were thoroughly satisfied with the photograph."

"What do you consider the most artistic photograph you ever took?"

"No man's a good judge of his own work. The critics have accorded high praise to my portrait of Adelaide Ristori as Marie Antoinette. It is just such subjects and opportunities that make me wish I had been a portrait painter. As it is—if I have raised photographic portraiture to the level of an art—I may not have lived in vain."

Sarony then showed me some of his favorite crayons. Among them were photographic copies of a number that have given him high artistic rank, such as "A Poem," "Birth of Venus," "Bubbles," which was sold to Washington Conner, and "Faith," now owned by James Gordon Bennett.

There's no doubt that he would have attained eminence as a painter if he had followed art exclusively. But the woods are full of painters, while artist photographers of the Sarony type are few and far between. Sarony is the little Napoleon of the camera. He has made its pictorial capacity the study of a lifetime, and can produce any effects within the limitations of photographic art. He is a master of light and shade, and it was he who first introduced white backgrounds. At the very outset of his career he discarded stereotyped, formal poses, and endeavored to produce natural and characteristic portraits.

His skill as a draughtsman, the brilliant effects he obtains in the use of light and shade, and his artistic ability as an operator, together with the magnetic influence of his personality in evoking animation and soul in the faces of those who come before his camera—these are a few of the qualities that have placed him in the front rank if not at the head of all theatrical photographers. A. E. R.

A TRUCE PATCHED UP.

The Fifth Avenue Theatre will reopen next Thursday evening. The Duff Opera company in a revival of The Mikado will be the attraction.

No settlement, however, of the difficulty between H. C. Miner and the Rosenfelds has yet been reached. Both parties are waiting for the decision of the referee, which may be given any time between now and next year.

To a MIRROR reporter Mr. Miner said: "If the decision goes against me, it will be the Rosenfelds' attraction. If it goes with me, it will be my attraction. This is merely a sort of amicable arrangement to let Duff have the house."

Theodor Rosenfeld, when seen about the matter, said:

"The Duff Opera company is not Mr. Miner's attraction any more than was Hanako. Mr. Duff made his contract with us and Mr. Miner will look to us, and not to Mr. Duff, for his share of the receipts. We may keep open all Summer, although if we decided to close we could do so by giving Mr. Miner four weeks' notice. But we prefer not to give such notice, because in that case Mr. Miner would have the right to put on an attraction of his own, and we do not wish the management to go out of our hands.

"Of course, if Mr Miner told us he had no intention to put on an attraction we could come to some arrangement to close the house during the hot spell, reopening next Fall with an important production."

SUITABLE PREPARATIONS.

Sherman Brown writes to THE MIRROR from the Hotel Victoria, London, under date of June 2. That he and Edwin Foy and staff have been in that city for several days. Mr. Brown has arranged with Alias, the London costumer, to supply the costumes to be used in Off the Earth, the new piece in which Mr. Foy will be starred next season by Mr. Brown. Several novelties have also been secured for the production, but the most prominent engagement is that of Louise Montague, who will be paid $300 a week. Miss Montague's success in London in Don Juan has been emphatic. Her ability as a burlesque actress is well known here.

THE NEW 8 BELLS.

John F. Byrne, proprietor of 8 Bells, called on THE MIRROR on Saturday. He reports a very successful season, and says that 8 Bells for next season will be an entirely new show. The cast will be stronger, and new mechanical effects and novelties will be introduced. The season will open at the Boston Theatre, and the best houses only will be played. It is intended to play forty weeks.

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THE AMATEURS.

The boys of St. Francis Xavier's parochial school presented last Tuesday evening in the College theatre on Sixteenth Street an original comic opera in one act entitled Arbitrations, or the Seal and the Sealer. The piece is a satire on diplomacy and arbitrations, and was adapted to the music of Gilbert and Sullivan's Trial by Jury. The parts were taken by James Corr, Francis Hoey, William Plunkett, William Knoud, Arthur Corr, Lawrence McDermott, Charles Rader, Thomas Fitzpatrick, George Fink, Frank Brady, Louis Roessner and Michael Campbell.

Students of the Kansas University recently produced a comedy written by them called A College Comedy, at Lawrence. It was a burlesque of the members of the company. Prominent in the performance were Lucas B. Sears, Fred. E. Buchan, Arthur Corbin, Lute Thrasher and Winifred Churchill.

The Dartmouth Shakespeare Club recently performed A Midsummer Night's Dream out of doors at Hanover, N. H. The cast included Perley Rufus Bugbee, John King Lord, jr., Frederick Alexander Bushee, Sherman Everett Burroughs, James Thayer Gerould, Paulding Rockwell Jenks, Burton True Scales, John Lewis Phillips, Quincy Blakely, Frank Arthur Baleh, Walter Davis Cobb, Wallace Henry Tarbell, Caroline Storrs, Mildred Crosby, Nina Tuell, Craven Laycock, Mary Fletcher, Mabel Ruggles, Emily Emerson, Ethel Hazen, Millicent Tickner, Mamie Farr, Edwin Rice Bartlett, Frederick Chase, Arthur Hiler Ruggles, and Morton Howard Langill.

A new dramatic and musical club has been organized in Baltimore through the efforts of Robert McKeon Barry, under the title of "The Spick and Span." It is modeled after The Strollers of New York. The officers of the club are: President, Mrs. Robert C. Barry; Vice-President, Mrs. J. P. Wright; Treasurer, Mrs. Charles William Reseley; Recording Secretary, Mrs. Horatio Armstrong; Corresponding Secretary, Mrs. John B. Clunet; manager, Robert McKeon Barry. Mrs. Wilbert Heim has charge of the music. Among the members of the club are Elsie Grace Kirk, Laura Kirk, Marie Gibson Goodwin, Theodosia Goodwin, Evelyn Buckner, Jane Butler, Lucy A. Stephenson, Mary C. Brown, Mrs. A. W. Robson, G. Howard Duvall, C. S. Buckner, F. J. Clunet, Frank Porter, Gervis Peters, Ridger Anderson, Thomas S. Baker, Percy Goodwin, James Brown and Henry Kennard.

Under the auspices of the guild of Holy Trinity Episcopal Church of Pueblo, Col., recently, amateurs presented William Dean Howells' farce, Evening Dress, and My Lord in Livery. Those who took part were Misses Cousins, Hurford, Mrs. H. S. Van Buren, W. H. Sweeney, Jr., Clarence Whitney, W. H. Pritchard, Charles Galloway, T. W. Rankin, Little Toots Haight, Mrs. W. C. Fuchon, Jennie Veith and Jennie Robinson.

An amateur operatic and dramatic entertainment was given recently at the Manhattan Athletic Club Theatre for the benefit of the Fresh-Air Fund of St. Joseph's Guild. Lot 49 was played in front of Trial by Jury. Christine Roosa and Messrs. Robinson, Rankine, Lyon, Hoyt and MacDonald assumed the principal parts in the operetta, and thirty members of the Metropolitan Amateur Orchestra played the score under direction of Edwin J. Lyons. The characters in the little play were taken by Fred. West, Mr. MacDonald, Harry Charlton, Howard E. Schoonmaker, Perry C. Peetz, George McAdam, jr., Louis V. Fox, Jessie McAdam, and Helen L. MacDonald.

The Falstaff Minstrels, of Providence, R. I., gave their fourth annual entertainment in the Providence Opera House on May 17-19. Among those who took part were Harry C. Patterson, Harry T. Wood, I. D. Hulse, Walter Johnson, George H. Cady, Wally Phillips, F. Dale Westland, Ed. C. Bixby, W. H. Johnson, George A. Freeman, Robert Pollard, C. W. Chesbro, Walter L. Turner, and J. Frank Walsh.

Students of St. Francis Xavier's College played Julius Cæsar at the college theatre in Sixteenth Street the other evening, under the direction of H. A. McCarthy, before a large audience. Ernest Neyer led an orchestra of twenty. Francis R. Butler was the Julius Cæsar, Lourdes Dowling the Marcus Brutus, and M. J. Sebiling the Caius Cassius.

Cornelius, a drama in three acts, was presented recently in Masonic Temple, Washington, D. C., by members of the Al Fresco Dramatic Club. The cast included Harrison D. Barnett, C. C. Carter, Thomas L. Costigan, A. T. Seaman, Flora G. Steinberg, Daisy R. Hold, and Dora Hold. The production was a success.

The South Dramatic Society, of Brooklyn, has this season produced Scattered Leaves, an Unequal Match, Betsy, A Scrap of Paper, Climbs, and My Mother-in-Law.

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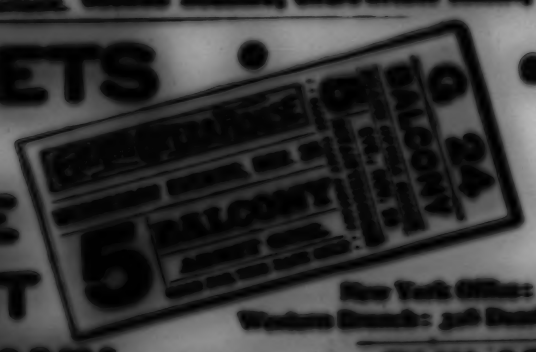

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